



MOUNTSMERE, BASINGSTOKE. (Reginald Blomfield, A.R.A., architect.)

Photo. "Country Life."

THE ROYAL GOLD MEDAL 1913.

Presentation to Mr. REGINALD BLOMFIELD, M.A.Oxon., A.R.A., F.S.A., Hon. Fellow of Exeter College, Oxford, Professor of Architecture at the Royal Academy, President of the Royal Institute of British Architects.

General Meeting (Ordinary), Monday, 23rd June 1913.

THE CHAIRMAN (Sir ERNEST GEORGE, A.R.A., Royal Gold Medallist, Past-President R.I.B.A.): My Lord, Ladies and Gentlemen,—The interesting function for which we are now gathered must not be presided over by our authorised Chairman, for it is our President's duty to-night to pay the penalty of greatness and to have honours thrust upon him. With the Royal Gold Medal for Architecture the recipient is unanimously elected by his fellow architects, and Reginald Blomfield probably feels with me that the esteem of his brother artists is the one thing that is worth having—honours and laudations without that are nothing worth. We architects are entrusted to select and recommend a name for Royal distinction, and our present choice has received the hearty approval of our Royal Patron. All who enjoy the friendship of our President are conscious of the high ideal that is always before him, whether in his architectural or literary work, or in his assiduous efforts on behalf of architectural education. I will leave my subject in better hands, requesting Lord Plymouth to perform the ceremony of investiture.

The Right Hon. the EARL OF PLYMOUTH, P.C. [*Hon. Fellow*]: Sir Ernest George, Ladies and Gentlemen, I am naturally very proud to have been asked to be your spokesman on the present occasion. As Sir Ernest George has reminded us, the Royal Gold Medal, with which in a few moments I shall have the honour of investing your President, is the gift of the King, bestowed on the recommendation of the members of the Royal Institute of British Architects.



LONDON, COUNTY, AND WESTMINSTER BANK, KING'S ROAD, CHELSEA.
(Reginald Blomfield, A.R.A., architect.)



UNITED UNIVERSITY CLUB, PALL MALL.* (Reginald Blomfield, A.R.A., architect.)

Photo. Ernest Milner.



[Photo. E. Decker.]

ARMY AND NAVY STORES WAREHOUSE, GREYCOAT PLACE, WESTMINSTER.
(Reginald Blomfield, A.R.A., architect.)

It is, I think I may say, the highest award that can be given, the most important recognition that can be won in the architectural profession throughout the British Empire, and Mr. Reginald Blomfield is about to join that small body of eminent men who in past years have been deemed worthy to receive this honour. It has been my good fortune to be associated rather closely with Mr. Blomfield on more than one occasion lately, and I have learned to appreciate his breadth of view, his knowledge, his wide sympathies, and the very high position he maintains as the representative of the great profession of architecture in England. I have had a happy feeling of security in these cases that if any responsibility rested upon me it would be he who would take the larger share. He will, I hope, forgive me for adding this personal note — namely, the very deep regard I feel for one who is so sensitive, as I know him to be, for the honour and repute of the great profession which he adorns. With regard to his achievements, apart from his architectural work: as you know, he has written much; he has written upon Renaissance Architecture, not only in this country but also in

France. He has written most ably upon the Formal Garden in England, and on other subjects relating to architecture, wherein the knowledge of his subject and his sound criticism are clothed in a literary style which makes these volumes no less delightful to the amateur than useful to the student. No one who has followed Mr. Blomfield's career from Haileybury, where he was educated, through Oxford University, at Exeter College—of which he is now an Honorary Fellow—can be surprised at this achievement, showing, as it does, the refining influence and the clear expression of the scholar. As to his works in stone and in brick, it would be presumptuous in me to attempt to review them in detail. They are necessarily more familiar to most of those present than they are to me. But I do know and admire not a few of them. We can all refresh our memories by examining the photographs and drawings displayed on these walls; and, so far as his work in architecture is concerned, I think it may be safely left to the judgment of all lovers of good architecture. I have now only to hand this Medal to Mr. Blomfield on behalf of every one in this room, and, doubtless, with the congratulations of many more outside it. I offer him our sincere congratulations, and on behalf of the very few in this room who are entitled to do so—if they will allow me the privilege—I venture to express their welcome to him most heartily amongst the elect who have received the highest award of merit that can be given in this country to the great profession of architecture, of which he is so distinguished an ornament.

** Following the usual custom, some details are appended of the Royal Gold Medallist's life and work:—

Mr. Blomfield was born in 1856, the son of the late Rev. G. J. Blomfield, Rector and Rural Dean of Aldington, Kent, and grandson of the late Dr. Blomfield, Bishop of London. He was educated at Haileybury (Exhibition), and Exeter College, Oxford (Scholar 1875), where he took a second in Classical Mods. and a first in Classical Greats. He is an Honorary Fellow of Exeter College. He received his professional training in the office of his uncle, the late Sir Arthur Blomfield, and was a student and prizeman of the Royal Academy Schools. He subsequently continued his studies in France, Spain, and Italy.

Mr. Blomfield has distinguished himself especially in domestic architecture and garden designs, adding many beautiful examples to the world-famed stately homes of England. Among them, to mention only a few, are Brocklesby Park, Lincs., residence of the Earl of Yarborough; Moundsmere Manor, Basingstoke; Wyphurst, Cranleigh, Surrey, for Sir Charles Chadwyck Healey, K.C.; Leasam, Rye, Sussex, for Admiral Sir George Warrender; Garnons, Hereford, for Sir John Cotterell; Apethorpe, Northants, for Mr. Leonard Brassey; Wittington, Marlow, for Lord Devonport; La Trinité, Jersey, for Mr. Athelstan Riley; Caythorpe, Lincolnshire, for Mr. Edgar Lubbock; Chequers Court, Bucks, for Mr. Arthur Lee, M.P.; Mellerstain, Kelso, N.B., for Colonel Lord Binning, &c. In other branches of architecture his work is represented in such diverse buildings as Lady Margaret Hall, Oxford; the United University Club, Pall Mall; Lincoln Library;

Lincoln Water Tower; Goldsmiths' College Extension, New Cross; the South African War Memorial, Haileybury; the Portsea Parish Institute; Branches of the London, County, and Westminster Bank in Glasshouse Street, Piccadilly, and King's Road, Chelsea; the Army and Navy Stores Warehouse, Greycoat Place, Westminster, &c.

Besides a large number of plans, photographs, and drawings of Mr. Blomfield's executed works, there were exhibited in the Meeting-room on Monday specimens of his talent in another phase of art: a series of beautiful pencil drawings, masterly in their handling, depicting charming French rural scenes dominated by some noble piece of architecture, cathedral, church, or château; and choice fragments of decorative carving, figure-sculpture, and other details, from Blois, Fontainebleau, and La Rochelle.

Mr. Blomfield is one of the leaders of the higher education movement that is having such a beneficial effect upon our architectural schools and training. The Board of Architectural Education, of which he was some time Chairman, owes much to his wise judgment, foresight, and sagacity.

Amid the stress of professional work he has found time to exercise his literary gifts, his published works including *The Formal Garden in England*, *The History of Renaissance Architecture in England*, *Studies in Architecture*, *The Mistress Art*, *A History of French Architecture from Charles VIII. to the death of Mazarin*, and *Architectural Drawing and Draughtsmen*. For a long series of years contributions from his pen appeared in the *Architectural Review*, and he has written for the *Quarterly Review* and other publications.



Alameda - Alameda, 1906.

Alameda - S. W.



Tanday, the Canal

Reginald Newfield 1906



WYPHURST, CRANLEIGH, SURREY. (Reginald Blomfield, A.R.A., architect.)

MR. BLOMFIELD'S ADDRESS.

MY LORD, LADIES AND GENTLEMEN,—

IT is usual for our Gold Medallists to make an Address on such occasions as this. But before I do so, let me thank you, Lord Plymouth, for the extremely kind things you have said—much too flattering, I am afraid, as they always are on these occasions, but it is nice to hear such kind remarks. I thank you also for the graceful compliment you have paid the Institute by coming here to-night to present the Medal, and you, my colleagues, most sincerely for the honour you have conferred upon me. There are honours that may seem to result from a fortunate combination of circumstances, and though the recipient may feel like a man who has suddenly come into a fortune, he does not value them so much as those which he owes directly to the choice of his colleagues: because it is by their judgment in the long run that he stands or falls. They know his limitations as well as his powers; and if with this knowledge they still feel able to nominate him for such an honour as the Gold Medal conferred by his gracious Majesty the King, he has some ground of hoping that his success is not a mere flash in the pan. I need hardly say that I esteem it a very high honour to be included in the list of our Royal Gold Medallists. There can be no greater encouragement to any architect who still has his eye fixed on the future. But these things lie in the lap of the gods; and it is well to look backwards as well as forwards, and to endeavour to place ourselves in touch with the mighty men of old. I am a firm believer in tradition. In the pride of youth one is tempted to say, with Sthenelus, son of Capaneus,

*Ἡμεῖς τοι πατέρων μέγ' ἀμείμονες εὐχόμεθ' εἶναι
Τῷ μὴ μοι πατέρας ποθ' ὁμοίῃ ἐνθεο τιμῇ.**

Yet our fathers before us put up a good fight for what they believed was right, and though the methods and occasion of fighting vary with every age, the essential thing is to remember and maintain that gallant spirit, that high standard of honour, that brave endeavour after noble

* Which being interpreted means: "We boast ourselves much better than our fathers, rank them not therefore with me."

aims, which are of more value than any particular success. Therefore this evening I shall take as my text the words of the Preacher: "Let us now praise famous men . . . leaders of the people by their counsels . . . wise and eloquent in their instructions."

It is a far cry back to that little meeting at the Thatched House Tavern in the year 1834 when some half-dozen architects met together to consider the formation of an Institute of Architects. There were present, among others, Barry, Bellamy, Decimus Burton, Fowler, Goldicutt, Gwilt, and Hardwick; and of these we may say with the son of Sirach: "There be of them that have left a name behind them that their praises might be reported, . . . and some there be which have no memorial, but these were merciful men whose righteousness hath not been forgotten." Their buildings have been less fortunate; so we may leave them there, and pass on to Decimus Burton, who, after long years of neglect and oblivion during the days of the Gothic revival, has now come into his own again, and recovered the appreciation that he fully deserved, for he was a very accomplished architect, learned in his art and fastidious in his taste. Few, if any, better things in their way have been done in London in the last hundred years than the screen at Hyde Park Corner, and the hall and staircase of the Athenæum. Burton had caught something of the spirit of the architects of the great Imperial Thermæ. His work is genuine Classic, but it is the Classic of a civilisation not remote as that which inspired the Parthenon, but in a way familiar to us and relatively scarcely less advanced than our own. Burton lived to a great age; he was not a Gold Medallist, or a member of the R.A., and, though his career must have been singularly successful, when he died at St. Leonards a few years back he was almost forgotten by the general public.

Of the others who met at the Thatched House in 1834 Barry became Sir Charles Barry, Gwilt wrote his immense *Encyclopædia*, and Hardwick was the well-known architect of Euston Station and of the Goldsmiths' Hall. The Institute was established the same year as this meeting. Lord de Grey was elected President, Donaldson and Goldicutt Hon. Secretaries, and among the Council were Barry, Decimus Burton, Basevi, and Philip Hardwick. Sir John Soane made the new Institute a handsome donation, and in 1837 a Royal Charter was granted by William IV. All these things are stated in our Kalendar, but I make no apology for introducing them to-night to those of our audience who are not members of this Institute, or even for reminding those who are, of the long and distinguished tradition of the Body to which they belong. It is a good thing now and again to hark back to the hill on which we were born.

I now come to the Royal Gold Medallists of the Institute, and here I have a curious piece of information unearthed for me by our Librarian, Mr. Direks, to whom I am indebted for some very interesting notes which he has been good enough to collect for me out of the Records of the Institute.

In the year 1846 Queen Victoria consented to grant annually a Gold Medal for promoting the purposes of the Institute, and the Council decided that this should be offered annually for "designs calculated to promote the study of Grecian, Roman, and Italian architecture." (You will note in passing that the Council, so far, was faithful to the tradition of classical design; the possibility of Gothic was not even thought of.) Tite, Charles Barry the elder, Angell, Donaldson, and Sydney Smirke drew up the conditions, and the subject set was "a building suitable for the purposes of the Institute, at a cost not to exceed twenty thousand pounds." The result was disappointing. The assessors reported that "not more than one of the designs possessing the slightest pretension to consideration as an architectural composition could be properly executed for less than double the sum specified." Our grandfathers did not beat about the bush, and there is a fine flavour of the polemic of the previous century in this extremely blunt announcement.

No award was made, and the Council thereupon revised their arrangements and decided

to award the Medal on the basis that holds to this day, for distinguished services to architecture without regard to nationality. It would be impossible to deal with all the names of its recipients. They include famous architects and writers on architecture from France, Germany, Austria, Italy, Holland, and America, in addition to most of the best-known architects of this country during the past three generations. I find that it has been awarded in France to such men as Hittorff, Viollet-le-Duc, the Marquis de Vogüé, Garnier, Choisy, and Daumet; in Germany to Schliemann and Dörpfeld; in Italy to Canina and Lanciani; in Austria to Von Ferstel and Hansen; in Holland to Cuypers; and in America to Hunt and McKim; and if you pass in review the names of the Gold Medallists of this country you will get a pretty clear insight into the movement of architecture and the trend of artistic thought from the period when the Medal was established down to the present day. The old Guard was gradually worn down; Cockerell, Barry, Smirke, and Hardwick were succeeded by the champions of the Gothic Revival, and now their day is past and their lesson learnt, and we move again, at least I personally hope so, in the calmer waters of the older tradition, developed and extended by its applications to modern needs. I can select only a few typical names from among the distinguished men who have been awarded the Gold Medal of the Institute.

Early in the list appears the name of Thomas Donaldson, who received the Gold Medal in 1851, and was President in 1863 and 1864. Though not the first to receive the Medal, he did so much for the Institute that we look on him to a great extent as one of its founders. Donaldson was typical of men whom we have always been fortunate in possessing as members of this Society. He was not a great architect, but he was a man of much energy and business capacity, with a high sense of public duty, and he devoted his considerable powers as an organiser and administrator to the formation and development of this Institute. He laid the foundation of a tradition of public utility and high educational purpose which I am glad to say has never been forgotten or abandoned within these walls. He added largely to our splendid architectural library, both in the way of books and drawings, and the badge of office which I have the honour to wear was presented by him to the Institute. Romance appears but rarely in the careers of modern architects, and some, at any rate, of these eminent men had a more adventurous youth than is given to most of us nowadays. Donaldson, who died at the age of ninety in 1885, had gone out to the Cape of Good Hope in 1809 intending to enter a merchant's office; but he joined a force of volunteers that was proceeding to the attack on the Mauritius in the hope of obtaining a commission in the Army. As, however, the French retired without firing a shot, Donaldson's vision of military glory vanished. He returned to England, entered the school of the Royal Academy, travelled widely in Greece and Italy, became an architect and Professor of Architecture at University College, and devoted a long and most useful life to the public and professional aspects of architecture, and to the development of research into all that concerned the history of the art.

Charles Cockerell, who received the first Gold Medal in 1848, was a few years older than Donaldson, and represents, to me at any rate, the other type of architect—the man absolutely immersed in his art, a scholar and an artist with a passionate enthusiasm for all that bore on the history and technique of architecture. That enthusiasm never flagged to the end of a long and fortunate life. I have heard Norman Shaw describe the fascination of the lectures that Cockerell gave at the R.A. when he himself was a student there. Whatever his subject, Cockerell was very soon back among the scenes of his travels and adventures. He forgot his audience in living again those brilliant enterprises of his younger days; and went on pouring out reminiscence after reminiscence till something recalled his attention to the fact that he was not in Greece or Asia Minor, but in the Lecture Room of the Royal Academy. Cockerell—who, besides being a beautiful draughtsman and a sensitive artist, was a fastidious gentleman—had certainly exceptional advan-

tages, but he used them well. He steeped himself in the architecture of Ancient Greece, and carried into his own work something of its delicate and austere reserve. That an artist of such enthusiasm should have his limitations was inevitable. A certain coldness of temperament and a certain academical perfection and propriety may sometimes arouse in more warm-blooded artists an irresistible desire to kick over the traces; but his buildings have always a distinction rare in modern architecture, a certain well-bred personal quality that reveals itself as something beyond the reach of merely conventional accomplishment.

Sir Charles Barry received the Medal in 1850, and on the death of Lord de Grey, who had been President of the Institute from 1835 to 1859, he was offered the Presidency, but declined it, probably for reasons of health, for he died in the following year. Barry was a thoroughly well-trained architect, and it is to be noted in the case of nearly all these famous men that they devoted a good deal more time both to their apprenticeship and to subsequent study abroad than is the fashion at the present day. Five years' apprenticeship, followed by two or three years' study of ancient buildings abroad, was by no means unusual in the training of architects eighty years ago; and though fashions change and the technical detail of that generation may be out of favour with this, there can be no doubt that these men were thoroughly well trained in the technique of architectural design, the more so as they were able to concentrate on it exclusively, instead of having to devote a considerable part of their energies to the acquisition of that applied science which has become a necessary part of the equipment of the modern architect. Barry travelled extensively in France, Greece, Turkey, Syria, Palestine, and Egypt, and this Institute is fortunate in possessing the diaries of J. L. Wolfe, his travelling companion during these three years. Quite recently a very high compliment was paid to Barry in these rooms by a well-known American architect. Mr. Hastings referred to him as one of the most remarkable architects of the nineteenth century, for his powers of planning a big design. Most of his detail is out of fashion and rather dull, but his great ability as an architect is so generally recognised that I need not remind you of his buildings. Two points, however, are noticeable in his work: signs of the rift in the great tradition of English Classic, warnings of the upheaval that was to supersede it. The first is his choice of model, the second his complete surrender of it on a memorable occasion. Whereas Cockerell had definitely elected for Greek models and inspiration, Barry reverted to the more florid traditions of the Italian Renaissance, even following Italian originals pretty closely in his designs for such clubs as the Travellers' and the Reform. Up till comparatively recently Barry's lead was followed in most of our public buildings. Now, the pendulum has swung back to Greek motives seen through French spectacles. My personal impression is that both Cockerell and Barry were a little off the line, and that those who have blindly followed either the one or the other of these distinguished men may perpetuate a fundamental mistake, that of a too direct revivalism and reproduction, which must be sterile in its results however ably it is done. Had either of these men picked up the simple tradition of English Classic at the end of the eighteenth century, and used it frankly to meet the conditions of the day, we should have been spared years of wasted effort: but owing to causes far too intricate to be touched on now, the Lord of Misrule had flung his cap into the arena of architecture, and the first momentous intimation of this was the decision, forced upon Barry, to design the Houses of Parliament in the Gothic manner. There is a suggestive sentence in the Report of the R.I.B.A. Council for 1839. Referring to the Commission appointed to investigate the stones to be used in building the Houses of Parliament, it says: "The investigation may lead perhaps to the adoption of a stone more brilliant in hue than those at present in general use, so as to shed somewhat of the glow of an Attic or a Roman tint upon the architectural features of the public edifices of London": a pious aspiration scarcely realised in the Houses of Parliament designed by Barry with details by A. W. Pugin. There is no need to revive the worn-out controversy as to who did it. Probably it was a

genuine case of co-operation, Barry giving the scheme and general arrangement, and Pugin the detail—detail, by the way, as good as anything of its kind that has ever been done in modern Gothic.

Pugin never had our Gold Medal; in the light of what followed he surely deserved it, for it was the zeal and enthusiasm of this apostle of modern mediævalism that brought out the fighting qualities of the younger generation, and won the day for Neo-Gothic. When one considers that there were solid men such as the Smirkes, the elder Hardwick, and Tite, who practised their weighty Classic with unvarying success, it was a remarkable thing to have done. Later on, Tite, who became Member of Parliament for Bath, made a violent attack on Scott's Gothic design for the new Government buildings and, faithful to his convictions, founded the Tite Prize of the R.I.B.A. for the best design of a given subject, according to the methods of Palladio, Vignola, Wren, and Chambers—a counterblast to the Pugin Studentship, established some ten years earlier, for the promotion of the study of the mediæval architecture of Great Britain and Ireland.

Hardwick, it is true, designed the Lincoln's Inn Library, but I have always understood that the late John Pearson was a young man in his office at the time; and Hardwick's real quality as a designer is best shown in the Propylæa and the impressive Hall of Euston Station, and in the Goldsmiths' Hall.

Sir Robert Smirke takes us back into the eighteenth century, for he was born in 1781. He was made an R.A. in 1811, and received the Gold Medal in 1853. One of the best of his buildings, and one of the best examples of the masculine Classic of his time, the General Post Office, has disappeared within the last year, not without a gallant effort to save it on the part of this Institute. Sydney Smirke, his younger brother, who designed the Reading Room in the British Museum, was awarded the Gold Medal in 1860, and from 1861 to 1868 was Professor of Architecture at the Royal Academy, a post which has now been filled by five of our Gold Medallists. The Smirkes were, I take it, the last representatives of a tradition of Classic derived from Sir Wm. Chambers, filtered through the publications of the Dilettante Society and later of Hittorff and Zanth. Robert Adam's manner, graceful and accomplished as it was, was to some extent an original invention of his own, as indeed he believed it to be himself. Cockerell's manner was not less personal than that of Adam. The final version of Chambers' ideas of civil architecture, somewhat debased and a good deal vulgarised, appeared in the work of Tite and Robert and Sydney Smirke.

In this rapid survey I have now come to the point at which we reach men with whom some of us, at any rate, were personally acquainted. We have passed the disastrous days of the great Exhibition. Digby Wyatt, a man of wide knowledge but no definite bent in design, received the Gold Medal in 1866; but I take it, it must have been a little in the nature of a consolation prize, for the eclecticism and compromise of his generation were things of the past, architecture was deep in the whirlpool of the Gothic Revival, and the cry was raised, that is being raised again to-day, that the architect and his T-square is the *fons et origo malorum*, and that salvation is only to be found in the untrammelled genius of the working man. But the architects were energetic and astute, and they rode the storm with most remarkable skill.

George Gilbert Scott, who received the Gold Medal in 1859, was President of this Institute from 1873-76, and was, I take it, quite one of the ablest men of his time.

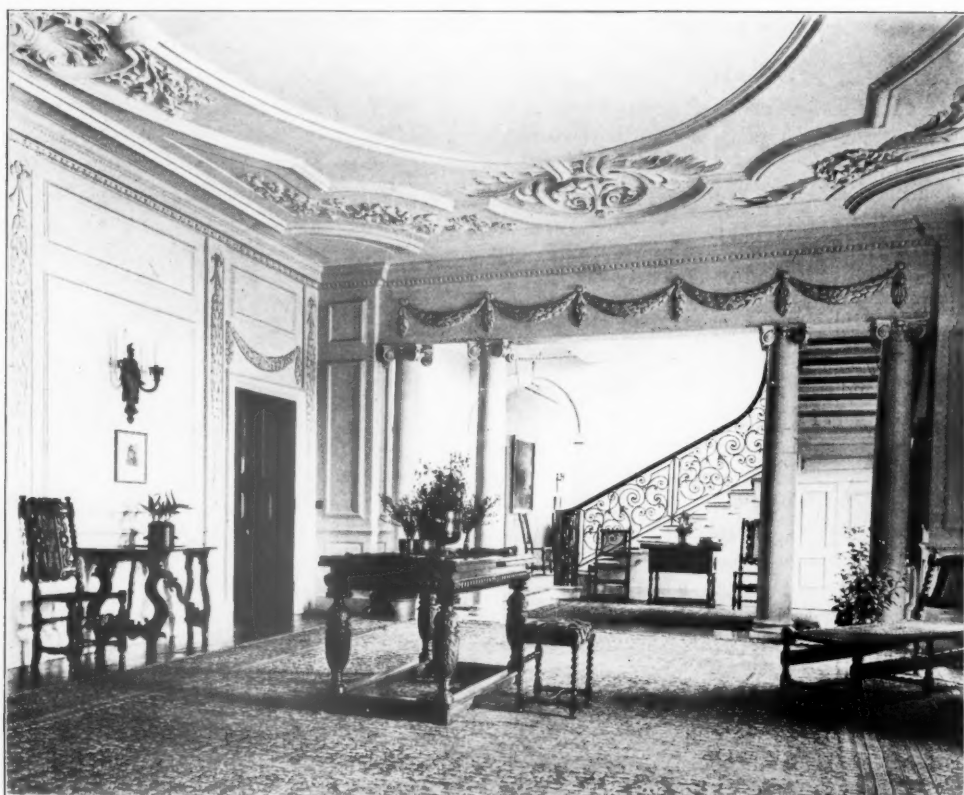
How many hundreds of churches he dealt with has never been known, possibly Scott never knew himself. There is a story that I had from a well-known pupil of his, that Scott once found himself at a remote station in Yorkshire, and was compelled to wire to his head clerk: "Why am I here?" Probably no other architect has ever left his mark on the historical buildings of his country to such an extent as the late Sir Gilbert Scott. In his *Recollections*, written in 1873, he stated: "I had been one of the leading actors in the greatest architectural movement which has occurred since the Classic Renaissance." The value of the movement is open to question, but there

can be no doubt of the fact that Scott was for a time its most redoubtable protagonist ; and the *Dictionary of National Biography* informs us that " his excessive energy in restoration and renovation led to the formation, in the last years of his life, of the Society for the Protection of Ancient Buildings." I fear our generation is not particularly grateful to the zeal and enthusiasm, amateur or professional, of the sixties and seventies. From the point of view of professional practice those days must have been a glorious time for architects. There were not too many architects about, the landed interest was extremely prosperous and ready to support its views on art and religion by putting its hand deep in its pocket. Everywhere there was a fine glow of sentiment and romance, unimpeded by a too exact knowledge of the facts of architecture or practical understanding of its functions. A heavy reckoning has had to be paid for those happy days of romance. It is not only that our historical buildings have suffered. That has happened elsewhere, as in France, to an even more disastrous extent. The real mischief has been the confusion that has arisen between architecture and craftsmanship—a confusion that eighty years ago would have been inconceivable—and the result of this ill-balanced zeal for craftsmanship was that the purpose of architecture was all but forgotten in England, and it is only within the last few years that there has appeared unmistakable evidence of a return to a saner tradition. It is useless to write history backwards, but one cannot help speculating what men of such great ability as George Gilbert Scott, Street, Pearson, or Bodley might have done for modern architecture if they had been trained in Classic design instead of in the details of Gothic.

Yet as the movement approached its end the conviction of its leaders became almost fanatical. In 1855 Street had written : " I have no reason whatever for doubting that if we wish for a purer school of art we must either entirely forget the works of the Italian Renaissance architects, or remember them only to take warning by their faults and failures." Some twenty years later Street could hardly forgive Bodley for straying beyond the orthodox boundaries of Gothic into the amiable French Renaissance of the London School Board Offices ; and he himself nailed his colours to the mast in the last great effort of his life, the new Law Courts, a really monumental work, however much one may criticise it in detail. Street was not only a very able architect ; Norman Shaw used to say that Street was a man who would have made his mark in any calling that he had put his hand to, and, though without academical training, he wrote most excellent English. He was also a man of strong convictions, and a very dominant individuality. My impression of him remains as I saw him in 1880–81. I was working against time in the schools of the Royal Academy, being indeed anxious to get away for a cricket match in the country ; our old friend, Phenè Spiers, brought in a burly bearded man, who tramped across the room and asked me what I was doing. In my haste I answered shortly, but was met by a good-humoured smile, and the visitor retired. I learnt afterwards that this was Mr. Street, and the impression that I formed of him as a strenuous and most capable personality, strong in his views, and indifferent to convention, was I believe the right one. I just recollect, too, that memorable election, in the last year of his life, when the forces of Art and those of Business were set in battle array, and Art won a brilliant victory : a victory cut short, alas ! by Street's untimely death.

Since these days we have learnt from adversity the necessity of combining business aptitude and art. Since these days, too, the battle of the styles has dropped into oblivion. The point of view has shifted, or rather we have come to see that all vital art must be a personal expression—that architecture, not less than the other arts, is the expression of an idea, with this condition added, that it must also be the fulfilment of a particular and specific need. Thus these questions of archæology fall away of themselves. We use in architecture a language based on the past, just as in common parlance we use the language which has resulted from long generations of use ; but we do not use language for the sake of using it, we use it to express a definite idea, we have no more use for the mere stylist than we have for the mere rhetorician. The days of the revivalist are, I hope, finally numbered.

But I have wandered from my point. I set out to praise the mighty men before us, and on that note I should like to conclude my Address. We live so fast nowadays that we have little time to look behind us; yet it is well to pause now and then to pick up our place in the line of long descent, and to remember the tradition of the past. This Institute has been in existence for nearly eighty years. It is second in point of age only to the Royal Academy and the Royal Society of Painters in Water Colours. I have mentioned to-night a few only of those who in past years have played a great part within the walls of this Institute. Others, scarcely less distinguished, might well be mentioned, and I have said nothing of our contemporaries. Yet I have hoped to suggest to you something of the great tradition of this Institute, and to recall to your memory the part that it has played in the development of modern architecture. I do not doubt that that tradition will be worthily maintained by this and succeeding generations. We ourselves are in the position of trustees for the younger generation, and we are bound to take a far-reaching view of the duties of our trust. Much of the work of the Institute must necessarily be concerned with details of administration, and members have always given their services for the purpose in the most ungrudging spirit. But a wide outlook in the arts is in accordance with our best tradition, nor do I think its members are likely to forget the high purpose for which this Institute exists, for the advancement of architecture, "*usui civium, decori urbium*."



MOUNDSMERE, BASINGSTOKE. (Reginald Blomfield, A.R.A., architect.)

[Photo. "Country Life."]

VOTE OF THANKS.

THE RT. HON. J. A. PEASE, P.C. (President of the Board of Education): It is with great pleasure that I rise to move a resolution of thanks to Mr. Reginald Blomfield for his most interesting address. We were all convinced, before we heard the address, that he was the right man for the distinction with which he has been presented this evening, but since we have listened to that most interesting and able address we are convinced more than ever that he will adorn his high position. He has reminded us of the last eighty years, of the traditions of the past and the development of architecture. He has recalled Decimus Burton and his wonderful constructive genius displayed at Hyde Park Corner; he has gone down the list of many leading architects to the more recent ones of Scott and Street. He has reminded us also of various types and styles of architecture which are pleasant to recall, and which have interested us all. I feel myself somewhat fortunate to be allowed to move this vote of thanks to Mr. Reginald Blomfield. Personally I have for many years felt greatly indebted to him for perhaps one of his most humble works, but at the same time to me most attractive production, his "Formal Gardening in England." Government Departments have often been indebted to him. No Government Department has hesitated to seek his advice, because we have always known that his advice would be readily and also forcibly given. I also think it is not inappropriate that the Board of Education may to-night be associated with this resolution of thanks, because there are so many points of contact between education and architecture. Our whole system of education is built on what I may call constructive lines. If we go to the beginning, we cannot commence our system of education without estimating in advance the cost of the building which we are about to erect. If we think of the materials, just as in architecture so the Board of Education has a great variety of materials from which to select, we have to formulate our plans and designs in connection with education, and we proceed to erect our educational system on a foundation which must be well and truly laid, and we must erect the structure story by story, so that there may be no superstructure which shall crumble. Many other meta-

phors will occur to those who are present. There is the metaphor in connection with erudition—every subject should be well ventilated and have light thrown upon it. There is, of course, the familiar metaphor of the use of the ladder during construction, so that the elementary student can rise up to the University. I am looking forward to a structure containing a broad staircase erected from the basement to the top story to which all may have access and many ascend; and that at every story there will be doors opening out, so that every one in the State may have fair opportunity of making the best use of the talents with which he has been endowed. Government Departments have considerable work to place connected with architecture, but probably the one over which I have now the privilege to preside is the one more identified with buildings than any other Department. May I recall to your notice the large museums, such as the Science Museum which we are now erecting, the Victoria and Albert Museum, which was built only a comparatively short time ago, the new Royal College of Art, which I hope may be begun next year, and which it is important should be erected in a style which should be a credit to the nation. The local Education Authorities are still more responsible for buildings in the country; those buildings can, however, only be erected subject to the supervision of the Board of Education and their regulations. We have some little voice in connection with the plans, not only for elementary schools, but secondary schools, training colleges, and technical colleges; and even have some little influence, perhaps, in connection with the designs for new buildings connected with provincial universities. We are often subjected to a good deal of criticism in connection with our school buildings; and we have all seen school buildings: one perhaps reminds us of a church, while another reminds us of a chapel, and another reminds us of a warehouse. On one occasion, I think, an architect criticised one of our school buildings as a glass house adapted to a hurricane! That was an effort at light and ventilation! But, seriously speaking, we have endeavoured to take advantage of the talent of the country, and I am glad to say that distinguished architects have recently come forward

and given evidence on a Committee which was appointed by my predecessor to advise us as to the character and type of schools in the country. We have come to the conclusion that in the interests of "the Mistress Art," so closely identified with Mr. Reginald Blomfield, we are bound not to adopt any particular type of building, but to allow art to have fair scope for development, and to adapt itself to the various necessities in each district and to the requirements of the place. Unfortunately, although certain municipalities love to compete with one another and to have better buildings than their neighbours, a Local Government Board watches over the interests of the ratepayers; and ratepayers' associations also prevent that little additional expenditure which oftentimes might beautify a building which is perhaps otherwise a little lacking. But at the same time we have been very anxious at the Board of Education that the lines of the buildings which are erected in the country shall be such that beauty is not sacrificed so long as the requirements are fully met in connection with the education which is to be given in the schools. We believe that the experiments which are being made do not adhere too strictly on the one hand to ecclesiastical architecture or even to the municipal block type, but that an educational standard has been attained which still has good opportunity for further development. Finally, may I say to what extent we are indebted, as a Board of Education, to Mr. Reginald Blomfield? He is not only a Visitor of the Royal College of Art, but he is also on an Advisory Committee connected with that Institution. He is also an Adviser on the Consultative Committee of the Victoria and Albert Museum. I constantly go to him for advice, and, as I said before, he gives me his opinions frankly and freely and without any hesitation. He knows his own mind; he is a man in whom we can all place confidence, and to-night he is the right man in the right place. I think we may all congratulate him from the bottom of our hearts on the distinguished position which he has attained, and on the fact that he is this evening the recipient of the Gold Medal.

SIR THOMAS G. JACKSON, R.A., D.C.L., LL.D., Royal Gold Medallist: I have been called upon rather suddenly to second this motion, but I respond with alacrity, for I feel deeply grateful to the Institute for having so kindly invited me to-night and entrusted me with the task which is

now laid upon me. It is a great pleasure to me to be present at this investiture of so old and valued a friend as Mr. Reginald Blomfield, whose work I have known and admired for so long. The honour which has been bestowed upon him is one which all those who are recipients of it value perhaps almost more than any other honour which is open to them. We all work for three classes of persons. First of all, there are our employers. We have to please them: their opinion of our work is valuable to us, because if they did not like it we should have no work to do. Then there are the critics. But I am not sure that anybody in this room has ever got any good from the critics. I do not think that the verdict of artists would be at all in their favour. I do not know whether my fellow-artists have ever got any useful suggestions from a critic. And as for the general public, I am not sure that the critic's work is not more mischievous than good, because it prevents people, in great measure, from thinking for themselves, and very often, I think, prevents a right judgment. Then there is the third class, namely, the class of our brother artists. The verdict from them is the one which we, if we are worth our salt, value more than any other. And it is that which makes the honour which Mr. Reginald Blomfield has received this evening of great value. I know that when you were kind enough to bestow it upon me some years ago, and even went beyond your own ranks to find a recipient, I considered I had received perhaps the greatest honour which could possibly befall any architect. We have been accustomed to look upon Mr. Blomfield as one who regards architecture not merely as a profession, but as an art. It is as an artist that his name will go down to posterity; and no more worthy recipient could be found for the honour which you have conferred than Mr. Reginald Blomfield. May I also point out the additional pleasure it gives me that it should have been bestowed upon an Oxonian, a member of the University which is dear to him, as it is to me? Also that he is a member of that Society to which we both belong, of which he is an Associate, and of which, I trust—indeed, I think I may almost be allowed to prophesy—it cannot be long before he will be admitted to its full honours.

MR. BLOMFIELD, in responding to the vote of thanks, said: With regard to work on the Advisory Committee of the Education Office referred to by Mr. Pease, I should like to say that I

have been only too delighted to do anything that I can in the way of advice ; and I can assure Mr. Pease, on behalf of this Institute, that he will always find here men who are ready and competent to help in any public matter of this sort, and that they will always be willing to place their services at the disposal of the authorities. But I thank you, Sir Thomas, and you, Mr. Pease, for the very kind things you have said, and I should like to thank you and other visitors here for coming, because I consider it a compliment to the Institute. For public men with multifarious engagements to find time to come here on an occasion like this shows that they appreciate the importance of architecture in the life of the community. Sir Thomas Jackson in his speech referred to the little value to be placed upon the teaching of our critics ; and there is not the least doubt that the public is often grossly misdirected as to the arts, and the arts suffer in consequence. The first step to the arts coming into their own again, and having justice done to them, is for the various artists in this country who are competent and able to do fine work to be given the opportunity, and that will only come about by the establishment of a sound public opinion. And the first step towards the re-establishment of a sound public opinion is that leaders of public opinion, men in great public places who have responsible duties to discharge, can show that they feel, as you, Sir, and Lord Plymouth and our visitors to-night, and you ladies and gentlemen by coming here have shown, the great importance of the arts, and particularly of the art of architecture.

VOTE OF THANKS TO LORD PLYMOUTH.

MR. ERNEST NEWTON, A.R.A. [*F.*], said it was his pleasant duty to propose a vote of thanks to Lord Plymouth. These votes of thanks were sometimes of a rather conventional character ; but he would assure Lord Plymouth that this was not a mere complimentary vote that he was proposing, but a sincere expression of thanks. Lord Ply-

mouth, who was one of their most distinguished and active Honorary Fellows, was a very busy man, but he always managed to find time to devote to the interests of the Institute. He would not attempt to give an account of all that he had done for architecture, but he might mention that from 1902 to 1905 he was First Commissioner of Works, and had a great deal to do with the Queen Victoria Memorial ; and his efforts on behalf of the preservation of the Crystal Palace and its grounds for the people would be fresh in their memory. As Chairman of the Quadrant Commission he had performed a delicate and difficult task with conspicuous ability. What touched them more nearly as architects was that, in whatever capacity he acted, he always showed an understanding and a real sympathy with architecture, which was not usual in high places.

MR. GEORGE HUBBARD, F.S.A. [*F.*], in seconding the vote of thanks, said that he was only expressing the feeling of gratitude of members of the Institute for his lordship's graciousness in coming that evening to invest their deeply respected and beloved President with the King's Gold Medal. The growing interest of the public in architecture was, to a considerable extent, enhanced by the fact that public men and men of distinction took an active part in the encouragement of the art. Lord Plymouth, he said, was not only a public man, but a man of distinction and influence, and in addition he was a great patron of the art, and the members of the Institute were therefore doubly and trebly grateful to him.

LORD PLYMOUTH, in responding, said he should like to offer his heartfelt thanks to the Council for the honour they had done him in asking him to make this presentation of the Royal Gold Medal. The kindness he had always received in coming to the Institute—now, he was happy to think, with some honorary claim to be present—would make him always ready and anxious to be with them as often as he possibly could.

THE PRESERVATION OF ANCIENT MONUMENTS.

By WILLIAM JAMES DAVIES [A.], R.I.B.A. Essay Medallist 1913.

(Continued from page 552.)

6 (vi.) Preventable causes of destruction range over a wide area, from Americans desiring to purchase and carry away the Tattershall Castle fireplaces, to rabbits burrowing in earth-works.⁵⁷ In the prevention of most of these forms of destruction the question of practicability arises; what sacrifice would or should an individual or community be prepared to make to retain a work of artistic or historic value? The question has lately been raised over the further heightening of the Assouan Dam and the submerging of the Temples of Philæ.⁵⁸ An attempt has been made to plead rather unfairly the cause of the dam by the suggestion of illogical comparisons: is it better to save the Temples of Philæ or starve millions, to save a babe or the Dresden Madonna from a burning garret? Lovers of art need only to be reminded that art is not of the past only, but of the present and the future, that she is the result and enjoyment of leisure and material prosperity, to see that work which contributes to the promotion of improved conditions of life may in the future be furthering the cause of art as much as the destroyed monument might have done. To raise such a stupendous monument to the imperial destiny,

"To seek another's profit
And work another's gain,"

should be sufficient answer to those that carp, always supposing that alternative schemes for saving the temples had been thoroughly considered. Those who protest against the threatened loss of monuments on the score of utility should, instead of aimlessly cavilling, bring forward a scheme by which the object to be attained will be accomplished and the loss averted. On the other hand, if those in charge of designing an improvement squarely faced the restrictions imposed by the retention of the object of interest, they themselves will often be able to produce a scheme which will effect the improvement they have in view, while retaining that which, at first sight, appeared an obstacle. The widening of the Strand before the Kingsway and Aldwych improvement presented such a problem. Dealt with in a bold manner, with the fixed idea that St. Mary-le-Strand and St. Clement Danes were to be preserved, the plan evolved has proved a great success from the point of view for which it was planned. Italy, since the *Risorgimento*, has been faced continually with similar problems, the adaptation of new and modern conditions to an ancient country whose resources had for a long time been neglected. The result has been the unfortunate destruction of the amenities of many famous spots.

6 (vii.) Besides great works of utility and street improvements, another preventable source of destruction is that due to the pulling down of an out-of-date building owing to the value of the site for modern purposes: preventable, it is to be feared, only by legislation. As already mentioned, the Italian Government has power of preservation over any building more than fifty years old.^{59a} In England there is no similar legislation, and their salvation must depend on the action of public-spirited men. Important monuments in the charge of public bodies in danger from this cause may sometimes be protected by the weight of public opinion. The National Trust for Places of Historic Interest and Natural Beauty raises funds for the purchase of sites of interest and beauty. Where the site is, say, in the City of London,

⁵⁷ "Archæologist." Letter in *Country Life*, 29th June 1912.

⁵⁸ Sir Henry Knollys and Sir George Birdwood, "The Temples of Philæ and the Assouan Dam." Letters in *The Times*, September and October 1912.

^{59a} Reports of H.M. Representatives abroad showing the System adopted in certain Foreign Countries for the Preservation of Ancient Monuments, Miscellaneous No. 7 (1912). (Cd. 6200.)

its value is so great that it is practically impossible to raise sufficient money for such an object in the short time usually available. One means of partially preserving a monument in these circumstances is to rebuild it elsewhere, as Crosby Hall or Temple Bar have been rebuilt. The historic associations of the site are lost, but as examples of artistic development they are preserved to future generations. This mode of preserving interesting relics of the past has become somewhat the vogue lately; the Office of Works recently rebuilt the front of an old house at the corner of Great George Street, Westminster, as the Park front of the Paymaster-General's Office. A similar cause of destruction as that resulting from the value of the site is that arising from the value of the monuments or parts of them to collectors. The Tattershall fireplaces have been mentioned, but there are numberless old houses where the panelling has been torn out and sold, often destroying all interest they possessed; the Globe Room at Banbury is still fresh in one's memory. There is no doubt that the effect of the death duties has been the passing into the market of many a monument from families who have cherished and preserved them, with the result that anything of interest they contained has been dispersed.

6 (viii.) A cause of destruction the reverse of the last comes from individuals with more money to leave than relatives to whom to leave it. A case where the damage is likely to be great is St. Magnus, Kirkwall, where the late Sheriff Thomas left 60,000*l.* for its restoration and repair. It is difficult to spend half the sum in a reasonable manner, and for the remainder it is proposed, among other schemes, to indulge in such an extravagance as fitting the triforium openings with elaborate bronze railings.⁵⁹ Holyrood Chapel escaped from destruction from a similar cause owing to the architect reporting that the building was so decayed that restoration would only be destructive.^{59a} The difficulty is only increased when the money is given by a living person, as the classic example of restoration at St. Alban's Abbey shows. As Lord Grimthorpe paid the piper he considered he was entitled to call the tune, though like the Israelitish trumpet blast it destroyed its walls.

6 (ix.) The reparation or restoration of old buildings would be dealt with from different standpoints by people of different vocations, and from whichever point of view the work is carried out those who hold another view will be sure to raise an outcry. The artist will look for the picturesque, unity of colouring, and beauty of form. To him a new piece of stone which it will take a generation to tone down will be an eyesore spoiling the harmonious hues of time; the clearing away of ivy and creeper will destroy the touch Nature has given. The archaeologist, in his enthusiasm, would leave the Roman Forum to all appearances a house-breaker's yard. It is the duty of the architect to hold the balance between his own views and the views of other people; between the desire to preserve the fabric itself and its venerable appearance, its ancient artistic value and its historic associations. The architect has several courses open to him: to follow the old restorers and to restore the building to its original condition; to take the advice of the anti-restorers and to do nothing at all except that which is absolutely necessary for preservation; or to deal with the building in a logical manner. To restore a building to its original condition would be to presume that it is a complete æsthetic entity, like the Parthenon, whereas in England, as has been shown, the buildings are, almost without exception, records of the art of various periods. On the other hand, merely to preserve and protect ignores the fact that a numerous class of monuments still bear their part in the active life of the community, and that these have æsthetic and social interests beyond the mere historical. It may be as well here to describe briefly that which has been termed for convenience the logical

⁵⁹ Report of the Inspector of Ancient Monuments for the year ending 31st March 1911. (Cd. 5690.) (London, 1911.)

^{59a} Report from the Joint Select Committee of the House of Lords and the House of Commons on the Ancient Monuments Consolidation and Amendment Bill (H.L.)

Ancient Monuments Protection Bill (H.L.) and Ancient Monuments Protection Bill No. 2 (H.L.) together with the proceedings of the Committee and the Minutes of the Evidence, ordered by the House of Commons to be printed 7th November 1912.

manner. If a monument is not fulfilling the purpose for which it was built nor is likely to be brought into use again it is evident that the only reason for preserving it is as an illustration of artistic and historic development. As such the less done to change it the better; only those things necessitated by maintaining it in no worse state than it has already reached. Buttressing dangerous walls, underpinning foundations, carefully pointing the stone and brickwork, protecting from rain the tops of walls, attending to down-pipes and gutters, glazing the windows to keep out the weather, repairing the doors to keep out the tramps and youths of the neighbourhood, cutting out rotten timber and scarfing in new, relaying such tiles or slates as may be required for weather tightness, are the only kind of operations, amongst others similar, that should be attempted, bearing in mind *both* its artistic and historical characteristics. If, on the other hand, it is a living monument that has to be dealt with rather more may, of necessity, be permitted. In the first place, it is fulfilling the purpose for which it was built, or some kindred purpose to which it has been adapted. "In the first place," because to perform the function for which an object is made is the reason for its being, and because, to maintain it in use is the best way of preserving it for the second object for which it is maintained—*i.e.* as an example of the work of the past. On the slightest consideration it might be thought that these aims conflict, but it must be remembered that just as the monument is a *living* monument, so are history and art living expressions; they are being made and evolved to-day. They belong no more to the past than the living monument itself. Any alterations or additions, therefore, necessitated by changing conditions, while harmonious with the main fabric, should bear the impress of the age and of the individuality of the artist. If this be done by the true artist there will be no more incongruity than at present existing in the building. To plead that such a principle might lead to "an ebullition of *l'art nouveau*"⁶⁰ in some Gothic masterpiece is to deny the restraint an artist would impose on himself when undertaking the work. It is to hold a poor opinion of the art and architects of to-day to suppose the work cannot be done and well done. To name one not now here, Bodley would have designed a new aisle to a church which, while harmonising with the remainder of the work, would yet have borne the stamp of the age and of his own individuality. The treatment of the main fabric may appear at first sight a more complex problem. If, however, a distinction is made between good repair to a building and the necessary renewal of parts the problem at once simplifies itself. Where a building is in a good state of preservation the cutting out of a piece of badly decayed stone, say, in string or a window, and replacing it with new to fit the adjacent parts will probably be the most that the building need be tampered with on its æsthetic side. If the stone be cut of the full original section, obtainable from some sheltered angle, that piece of stone will be recognised for generations as a piece let in at a later date. Where the building, on the other hand, has parts that have fallen so entirely into decay that absolute renewal of those parts is necessary for the continued use of the building, then those renewals will be of the nature of additions and alterations and should be so treated.

6 (x.) There is one other question that has to be considered in relation to the treatment of old buildings, and that is the bringing into use again of monuments that have fallen into ruin. Here it seems that each case should be decided on its merits. The chief considerations to be reviewed before deciding are, its æsthetic value as it now stands, the amount of æsthetic loss it will undergo in being brought into use again, the cost of undertaking the work, and whether the same amount could not be better employed in providing an entirely new building which would answer the purpose equally well. A Jacobean farmhouse to be made ready as a dwelling place may possibly require a few new floor boards and joists, the roof a few new slates and rafters, the windows reglazing, and the ceilings and the walls in places replastered. It

⁶⁰ G. Baldwin Brown, M.A., *The Care of Ancient Monuments*. (Cambridge, 1905.)

will then last for generations, with practically no loss of artistic or historic value. The case is different with such buildings as the Abbeys of Dunblane and Hexham, the Cathedrals of Dunkeld and Iona; the loss here has been enormous and the practical gain, especially in the last, nil.

6 (xi.) The lifeless copying of old work stands condemned nowadays, but counterfeiting the hand of time is equally bad. The staining of new stonework to match the hue of old has been censured.^{60a} Equally unwholesome in direction are other processes for the purpose of giving the appearance of age, and for that purpose only. The sandblast and greying with lime should be eschewed. The indiscriminate use of the adze is an anachronism, while the special manufacture of material in imitation of the old⁶¹ is sheer forgery. There might be some excuse for these counterfeits if the object to be treated were purely a work of art to be preserved as such, but what monuments are there that would come within this category? Rather select with judgment whatever is to hand suitable for the work, allowing the building to tell its own story and time to harmonise the whole. What would have been the fate of the Auld Brig o' Ayr and Winchester Cathedral⁶² without the grouting machine and diver! Should good, sound, modern work be hidden while shams parade in the light of day?

6 (xii.) Earthworks, from their nature, can receive in themselves little or no treatment for their preservation. They are destroyed or damaged by a variety of causes, all special to themselves: by having rubbish tipped into the fosse; through being turned into golf courses; by cattle trampling over them; by digging for gravel, chalk, and sand, or quarrying for stone; by becoming part of a rabbit warren; by being ploughed up where a meadow and turned into arable land.^{63a} In most cases the damage is done through ignorance, so that where it would be impracticable to rail in the monument notice-boards defining its extent would greatly assist in its protection. Earthworks suggest the question of excavations, which in the past have often caused irretrievable damage to them. When properly undertaken they should be for the purpose of research rather than for collecting a few archaeological objects. It is, therefore, of the utmost importance when they are undertaken that the peculiarities of the site and the exact position where each article is found should be noted with accuracy. The remains found should be catalogued and deposited in a museum. When the principal remains are the walls of a town they are best preserved, after accurate plans have been made, by adopting the same method that has preserved them so well up to the present; by covering them with earth again, as at Caerwent.

6 (xii.) The preservation of the objects found in excavating, and of those which can no longer find a place as part of the monument to which they belong, can best be performed by placing them in museums.⁶³ A museum can never take the place of a monument in educational value. The next best thing is to have the relics associated with a monument housed in it. Room should in all cases be set apart for this object, and, besides containing these, should have models of the monument at different periods, perhaps a small library of works relating to it, and casts and restorations of parts that are gradually disappearing through decay. The latter would form excellent exercises in restoration for those who have a bent that way, and they would do no damage to the monument. Local museums would contain all that is of local interest that cannot be definitely appropriated to the several monuments of the district, and should possess a general catalogue for the whole district to facilitate research. In Bavaria and Prussia local, as opposed to large central museums, are not encouraged, as tending to lack of uniformity, and being prejudicial to serious research. There the matter is looked

^{60a} *Erster Tag für Denkmalpflege*, Report of Monument Congress. (Berlin, 1900.)

⁶¹ "The Restoration of Tattershall Castle," *Builder's Journal*, 27th November 1912.

⁶² T. G. Jackson, R.A., Hon. LL.D. Cambridge, "An

Account of the Building and Repairs now in progress at Winchester Cathedral," *Transactions of the S. Paul's Ecclesiological Society*, vol. vi. (London, 1906-1910.)

⁶³ *The Builder*, p. 83, 19th July 1912.

at from the view of experts, and the general educational result is not considered. Local museums stimulate interest in the district, and will often obtain objects which would otherwise become dispersed; donors who would hesitate to place their treasures in large museums, where they would be lost amongst a multitude of others, being often willing to pose as patrons of learning in their own locality.

6 (xiv.) The work of the State in monument preservation may be divided under two heads, material preservation of the monument and historical preservation. It would be beyond the scope of this Paper to enlarge further on the work of museums, especially with reference to the important official work in connection with the British Museum and South Kensington. With this elimination the practical action of the State is narrowed down to a very small compass. Rather more than a hundred monuments are State-protected, having come under the care of the Office of Works as ancient monuments either under the Ancient Monuments Protection Acts 1882-1910, or by being already in their charge as national buildings. Mere numbers are, however, no indication of the extent of the work; the Tower of London and a single standing stone thus being equally represented. As the clauses of these Acts are permissive only, it depends entirely, except in the case of those buildings which are already the property of the nation, on the desire of private owners of monuments as to what comes under State protection. Greater increase in the number of State-protected monuments is looked for as the issue of further inventories by the Royal Commission on Historic Monuments arouses public interest and the work under the Acts becomes more widely known. Preliminary lists of monuments of importance are being prepared by the Office of Works, with the help of the County Councils and the learned societies. In the last two years twenty-four monuments^{59, 61} have been placed by private owners under the control of the Commissioners of Works. The class of monument so treated has usually been prehistoric, while the ones already State property, consisting principally of important ecclesiastical buildings in Scotland and a number of castles under the control of the War Department, are historic. Most of the latter are maintained at the expense of the Office of Works, and in those cases only the cost of the work necessitated by their military occupation is recoverable from the War Office. Certain other important buildings of the nature of ancient monuments and maintained by the Office of Works, such as the Banqueting Hall, Whitehall, Somerset House, Strand, and the palaces of Windsor and Hampton Court, are under branches other than the Ancient Monuments Branch. The work of material preservation comprises structural and superficial repairs, and the checking of injury by vegetation, damage by cattle, and vandalism by the public. Before a monument is taken over by the Commissioners of Works the owner is called upon to bear a substantial part of the cost of repair if after careful consideration it appears that the state of disrepair is largely due to the owner's continued neglect.⁶¹ The work of the Royal Commissions in inventorying the ancient monuments of this isle has already been described. The remainder of the State's work in connection with historical preservation is confined to those monuments coming under its control for material preservation. The work consists of making records of them by means of carefully measured drawings and a series of large photographs taken at the time when the State assumes control, and again after the necessary repairs are finished. This work is to be supplemented in the future by official guides containing reproductions of the drawings. A specially appointed staff deals with both the material and historic preservation of the monuments.

7 (i.) Legislation for the protection of ancient monuments, while not an end in itself, is a very important means of checking their destruction. "The ultimate protectors of national antiquities are the people themselves."⁶⁴ The point of time in the growth of a country when the State interferes on behalf of the protection of its ancient monuments varies considerably.

⁵⁹ Report of the Inspector of Ancient Monuments for year ending 31st March 1912. (Cd. 6510.) (London, 1912.)

When a nation possesses a large number of national monuments of a past epoch the interference will be earlier than in the case where the early monuments are comparatively few and unknown and belong to another national development. It will also be found that where there has been some national convulsion distinctly separating and marking one epoch from another that State interference will soon after take place to preserve those relics which so distinctly belong to the previous period. We have seen how in Italy, a nation possessing innumerable monuments of a past greatness, enactments were made from the times of the Middle Ages. These, though referring more especially to Rome, where the greatest remains were, may be paralleled in other Italian States⁶⁵ from the seventeenth century onwards. One earlier than the others (1571) provides for the preservation of arms, insignia, and inscriptions on Tuscan palaces. The *Risorgimento* had little effect on ancient monuments beyond that resulting from a new development of a country fallen behind the times, and the re-naming of some world-famous streets and squares. Scandinavia is another country rich in monuments, graves, rune stones, and other remains of a past age. Sweden has had provisions for their preservation since the early part of the seventeenth century, and all carved stones, ancient graves, and treasure have since then been regarded as in a manner State property, or, at least, under the direct protection of the State.^{66a} Gustavus Adolphus (1611-1632) created the office of Royal Antiquary (*Riksantikvarius*).^{66a} An old law of treasure-trove, dating back to the Middle Ages, was in 1737 adapted to the preservation of antiquities in Denmark.^{66a} It may be remarked that Italy and Scandinavia have been referred to before the classic land of Greece, where, with the most glorious remains of architecture and sculpture, one would expect very early attention given to their preservation by their inheritors. The earliest possible consideration was given. Barely had a settled Government been formed after the acknowledgment of Greek independence (1829) by the Turks than a very full enactment was promulgated (1834).⁶⁶ The Roman remains in France and Germany are comparatively few in number. Their earliest national monuments, it may be said, date from Romanesque times, and from then to the French Revolution and Napoleonic wars there had been a continual unfolding and the change of one style into another. Then came the breaking away from tradition and the upheaval of society in France and the quickening of national life in Germany. From 1815 down to the present day the preservation of ancient monuments in Germany is provided for by certain special laws, Cabinet orders, and ministerial regulations. In France the Revolution contemptuously dismissed the past as the age of monarchy, feudalism, and monasticism.⁶⁶ The work of destruction in the early part of the Revolution was continued under the restored monarchy, so that it was not until after another revolution (1830), when men had begun to fear the loss of all touch with mediæval times, that the Government undertook the care of monuments, appointing Louis Vitet General Inspector of Historical Monuments.⁶⁶ His reports and writings had a great influence in France. From 1835-1848 he presided over the Commission of Historic Monuments,⁶⁶ the official bureau charged with care of monuments in France.

7 (ii.) In a country where development has been continuous, where there has been no break in the traditions from generation to generation, so that the chief artistic monuments are still part of the vital life of the community, and where individualism is strongly developed, in such a country, State interference for the preservation of its monuments will be of very slow and gradual growth. Legislation in England has generally followed rather than preceded public opinion, and its functions have been exercised in the meantime by associations influencing that opinion. Various bodies, such as the Society of Antiquaries, the Royal Archæo-

⁶⁵ Mariotti, *La Legislazione delle Belle Arti*. (Roma, 1892.)

⁶⁶ G. P. Gooch, M.A., *The Cambridge Modern History*, vol. xii., chap. xxvi. (Cambridge, 1910.)

logical Institute of Great Britain and Ireland (founded 1844), the British Archaeological Association (founded the same year), the Irish, Scottish, and Welsh Societies, and numerous local bodies have done good work towards calling public attention to the preservation and upkeep of ancient monuments. It will, therefore, cause no surprise to find in England, where the cathedrals and churches, its principal monuments, have an unbroken tradition from the time of their erection, and where the rights of an individual in his property and the self-reliant enterprise of its people in concerning themselves with the welfare of various objects are so strong, that it was not until 1873 that a Bill was introduced into Parliament. Sir John Lubbock (afterwards Lord Avebury) was its sponsor. It was provoked by the increased interest in archaeology, and by what had been done in the way of legislation on the Continent. It was not until 1882 that it was passed, and then only after a clause compelling an owner of a monument to which the Bill applied to offer the monument to the nation at a fair valuation before destroying it, had been struck out. It is of an extremely mild nature, and refers only to certain scheduled monuments, sixty-eight in all, and principally prehistoric, and to such others as the Sovereign by an Order in Council may add. By the Act⁶⁷ the Commissioners of Works may be constituted owners or guardians of any of the monuments by the owners, or they may purchase them with the consent of the Treasury by agreement with the owners. There are also small penalties (five pounds, or a month) against anyone, except the owner, who shall injure any of the scheduled monuments, the owner being also liable in cases where the Commissioners of Works are the guardians. The Commissioners are bound to maintain any monument of which they are constituted owners or guardians, and such maintenance shall include the fencing, repairing, cleansing, covering in, or anything else for protecting the monument from decay or injury. To see that this is carried out and to report on the best methods of preserving the monuments the Commissioners are to appoint one or more inspectors. The cost of maintenance is subject to the approval of the Treasury. This Act has since been amended, first in 1900,⁶⁸ and again in 1910.⁶⁹ The first amending Act allows the Commissioners power to become *guardians* of a monument not included under the 1882 Act, which, in their opinion, "is a matter of public interest by reason of the historic, traditional, or artistic interest attaching thereto," providing it is not a dwelling place occupied by any person other than the caretaker and his family, and applies the 1882 Act to such monuments; it gives the County Councils power to become guardians or to purchase monuments in their own or adjacent counties; it permits both the Commissioners and the County Councils to receive voluntary contributions for the maintenance of any monument; it allows the Commissioners and a County Council to transfer a monument between themselves; and gives the public a right of access to the monuments under the ownership of the Commissioners or County Councils, and, where they are only guardians, by consent of the owner. The 1910 Act allows the gift or bequest of any monument defined by the 1900 Act to the Commissioners and applies the penalties for injury of the 1882 Act.

7 (iii.) It will be interesting at this point to compare the mild and permissive English legislation with some of the more recent on the Continent. In Italy any building more than fifty years old may be declared a national monument, and by a law passed on 20th June 1909 such monuments occupied by public and religious bodies may not be alienated without the consent of the Government, which may attach conditions. Those responsible for the maintenance of public property of any artistic value must furnish the Government with a list and adequate description of all articles and buildings covered by the terms of the law. The

⁶⁷ Ancient Monuments Protection Act, 1882 (45 & 46 Vict. Cap. 34).

⁶⁸ Ancient Monuments Protection Act, 1900 (63 & 64 Vict. Cap. 73).

⁶⁹ Ancient Monuments Protection Act, 1910 (10 Ed. VII., Cap. 3).

Ministry of Public Instruction, on the advice of its technical advisers, may undertake repairs for the preservation of national monuments and charge the proprietary bodies with the expense in so far as they are able to meet it, with right of appeal to the Council of State. The Government, provincial and communal authorities, and any society legally constituted for the purpose of preserving to the nation objects of artistic value may acquire, by forced sale, any national monument which the owner, after due warning, has not taken steps to prevent falling into decay. Plans for the restoration of and structural alterations to national monuments must be submitted to the Ministry before they are carried out. Should a private person contract to sell a monument he is bound to give notice of the sale to the Government, which has, within two months (to be extended to four, if the necessary funds are not immediately available) the right of pre-emption at the price agreed by the intending purchaser. A clear space round new buildings in the vicinity of national monuments may be insisted on, compensation being payable in most cases. This law also gives control over the exportation of works of art.^{58a}

7 (iv.) Perhaps the most elaborate machinery has been set up by Austria under the Decree of 31st July 1911. A Central Commission, consisting of a chairman, vice-chairman, a Board of Monuments, in an advisory capacity, and an Office of State Monuments have been constituted. Their duties are to take direct and public action for the investigation and preservation of all memorials of artistic or historical significance. The Board of Monuments is composed of not more than fifty honorary members distinguished for their services in the investigation or preservation of monuments or the preservation of scenery, and are nominated by the Chief Commissioner, at the suggestion of the chairman, for a period of five years, members being eligible for re-appointment. The Office of State Monuments consists of definite civil servants versed in the history of art, technically trained, and possessing legal knowledge, and general conservators. There is also a History of Art Institute in connection with the Central Commission, with a university professor at its head, with requisite technical officials and officials versed in the history of art, and a staff of assistants. The Institute will draw up a general scientific plan of Austria from the point of view of art, arrange publications on monuments, supervise the State museums, and organise and conduct courses of instruction on the preservation of monuments. It is proposed later to establish institutes for prehistoric and numismatic research. There are also local conservators, correspondents, wardens of monuments, and honorary members of the Central Commission. The precise sphere of action of the separate departments and the duties of the officials are to be defined and regulated by the Minister of Public Worship and Education.^{58a}

7 (v.) Though there is no general law in Prussia to compel the preservation of monuments, and more than one Minister with a Teutonic desire for methodical exactness has asserted that it is impossible to frame such a law, the duty in theory falls on the State by a law⁷⁰ which declares that the State is entitled to forbid the destruction of any object which has an appreciable influence in maintaining or furthering the common weal. It must not be thought, however, that there is no legislation on the subject. All churches, whether Evangelical or Roman Catholic, and all public buildings, including those belonging to municipalities and village communities, are to be properly preserved and kept in repair. Corporations requiring State recognition can by this means be compelled to adopt similar measures. Thus numbers of monuments, like cathedrals and churches, town walls, gates and towers, universities, monasteries, and colleges, are under compulsion to be preserved. Building inspectors since 1907 are bound to refuse permission for any building or alterations which would grossly deface the distinctive character of certain streets or squares of a town which have been declared by local enactment of historic or artistic importance, or which would even deface parts of the

⁷⁰ *Landrecht*, Part I., Titel 8, Section 33.

country of great natural beauty.⁷¹ Grants are made to private persons and bodies to assist them in preserving monuments, the State imposing conditions as to their control and supervision in the future. In such a bureaucratic country it is not surprising that little use is found for the private individual, and practically all the work is thrown on Government officials. This course may be suited to the Prussian temperament, and, at all events, ensures uniformity of method and continuance of the work, but the centralisation that results must have a deadening effect on local interest. It might not be inadvisable, therefore, and especially owing to the "numerous regrettable instances which have recently occurred," with which words so many official circulars commence, to employ local antiquaries as wardens, as is done in Austria. The Special Commissioner for Monuments, who is under the Minister for Religious, Educational and Medicinal Affairs, has onerous duties to perform. Not only has he to advise the Minister on all cases which concern him, but he has to give expert opinion to all Government officials, town and other corporations or private individuals who ask for it, besides many duties attached to his office. The chief of the latter is the drawing up of a classified list of all objects from prehistoric times to the year 1870 which are characteristic of their times, and of value for the understanding of art and its historical development, and of history in general, or which serve to recall important historical events.^{58a}

7 (vi.) The custom in Prussia of neglecting the services of private individuals is not warranted by the experience of Dr. Hagen, the Director of the General Conservatory of Artistic Monuments and Antiquities in Bavaria. He has found that with an efficient central body it is necessary not only to create a system of honorary local correspondents to secure the enforcement of the law, but also to use their influence and knowledge in cases which the law can scarcely touch. The term "historical monument" covers in Bavaria a wide field, and comprises any structure having artistic, historical, or archaeological interest; not only churches, fortifications, city gates, towers, castles, and town halls, but peasant cottages, small chapels, fountains, old bridges, wayside calvaries, and pillories. The central body includes specialists in prehistoric archaeology, the later history of art, and the practical work of restoration. By the law of 6th July 1908, all national monuments and any monuments discovered since that date are placed under legal protection and a penalty imposed for all damage done to them. The property of the Church was already under the supervision of the State. Excavation, either for antiquities or where antiquities might be expected, is only allowed by permission and under supervision. Where the find is unexpected the work must be stopped, the object left in its original position, and the discovery reported to the authorities in order that the State may have the power to acquire anything of interest that is found. If the authorities take no steps within seven days the work may be resumed. These provisions apply without exception to all prehistoric objects, but in the case of periods later than the Merovingian the protection is confined to such as seem remarkable.^{58a}

7 (vii.) Greek legislation, though not of quite so recent a date as the legislation already considered, is extremely interesting, not only on account of its association with the land of classic memories, but for the principle on which it is based and for its drastic penalties. The Greek law, proceeding on the principle that "all antiquities, as the work of the forefathers of the Hellenic people, are a common national possession of all Hellenes,"⁷² gives the Government sole control over all immovable antiquities from classic times to the Middle Ages, including all that may be discovered in the future. Heavy penalties, both of imprisonment and fine, enforce its enactments. Fifteen days' to a year's imprisonment awaits the owner who does not maintain on discovery a monument intact for a month pending the decision of the Ministry of Education as to whether it is worthy or not of preservation, while the failure to preserve un-

⁷¹ Prussian Law of 15th July 1907.

⁷² Greek Monument Act of 1899.

touched an existing ancient monument involves not only fines ranging from 4*l.* to 400*l.*, but also terms of imprisonment, graduated according to the degree of injury caused. Even though no actual damage be done, in addition to these fines, fifteen days' to two years' imprisonment may be inflicted for tampering with or altering ancient buildings or ruins. For definite injury the offender is liable to from two to five years, and in aggravated cases, or where the damage is estimated at over 40*l.*, up to ten years.^{58a}

7 (vii.) Activity of varying degree in the preservation of ancient monuments exists in all European countries. Though in some countries, as noticed with reference to Prussia, no special law exists, there is always to be found, as there is in Belgium and Holland, a branch of one of the Ministries charged with the work of preserving buildings coming within the purview of the Government. In this connection it must be remembered that a Government department on the Continent, and especially in Germany, exercises greater influence than in England. Saxony, another country with no special law for the preservation of monuments though with one against the disfigurement of towns or landscapes by advertisements, new buildings, or alterations to old ones, has a Royal Commission energetically engaged in cataloguing, advising, and supervising. Though the Royal Commission is a comparatively late appointment (1894), cataloguing had already made a fair start; twenty-three catalogues of monuments previous in date to 1800 having appeared during the fourteen years the work had been undertaken. The Evangelical Lutheran Consistory, too, had earlier still (1878) forbidden the alienation of movable objects without their consent, on account of "the interest shared by the whole country in the preservation of noteworthy objects forming part of the inventory of the national churches."^{58a}

7 (ix.) Before discussing the proposed Bill for Great Britain, it will be interesting to see what has lately been accomplished in the way of legislation in one of her great dependencies. Lord Curzon of Kedleston introduced a Bill which was passed into law in 1904 for the protection of ancient monuments in India. The passing of this measure illustrates how much easier it is for less advanced countries to adopt effective means for their protection. Eight years have had to elapse before it is even proposed in the British Parliament to pass a measure of similar stringency, and many more may elapse before it is passed into law. The measure deals with what are termed protected monuments. These are any monuments which, on the initiative of the Local Government, are declared by it to be protected. Objections may be raised to this declaration within a period of one month, and, after consideration, it is either confirmed or withdrawn. A protected monument then comes under the operation of permissive clauses similar in scope to the present English Acts, but their effect is strengthened by the compulsory clauses lying behind them. The Government may offer to enter into an agreement with the owner of a protected monument for its maintenance and custody, the exact terms of which depend on the special merits of each case. When it is apprehended that "a protected monument is in danger of being destroyed, injured, or allowed to decay," and after an offer of an agreement has been refused by the owner, "the Local Government may proceed to acquire it under the provisions of the Land Acquisition Act, 1894, as if the preservation of a protected monument were a 'public purpose' within the meaning of the Act."⁶⁰ The mere declaration that a monument is protected carries with it heavy penalties against anyone except the owner who shall destroy, remove, injure, alter, deface, or imperil it. Other clauses deal in a compulsory manner with the traffic and removal of antiquities, and with excavations, compensation being paid in certain cases. This measure, in dealing only with monuments declared to be protected, is liable to convey the impression, noticed elsewhere in this Paper, that those not so notified may be subjected to any treatment the owner may wish, or may be allowed to decay. The clause however enacting compulsory purchase for a "public purpose" is marked

with the breadth of view that one sees in French monument legislation. It is interesting to note that, in spite of the State's interference, during the time the law has been in operation "even in a country so extraordinarily sensitive as India about anything connected with religious buildings, there has not been one murmur of opposition, no case of injustice, nothing but satisfaction at the operation of the Act."⁷³

7 (x.) While during the present year new laws have been under consideration in Russia and France, three Bills, ^{73a, 74, 75} one a Government measure, have been before the British Parliament. It would be idle to discuss in a Paper of this description measures in foreign countries that do not represent current views, or mere proposals that change from day to day, even though one country, France, is the classic land of monument legislation.⁶⁰ The English proposals will repay examination, as they throw light on what thinking men here consider possible to pass into law at the present stage of public opinion. The Government Bill, the only one with which it is proposed to proceed, together with the suggested amendments made in Joint Committee, consolidates the present Acts of 1882, 1900, and 1910, with an extension by which the owner of a monument who voluntarily places it in the charge of the Commissioners of Works is given the privilege of being exempted from probate and death duties in respect of that monument. This is a perfectly reasonable provision, as the monument has practically passed out of his possession—so much so that, under the Preservation Order to be dealt with presently, it is not considered worth while to include provisions for compulsory purchase, as it is a matter of no interest to the Government to whom the monument belongs if it may not be damaged or destroyed. Besides the consolidation of the old Acts with the extension just mentioned, there are several entirely new provisions, and it is these that are of special interest. The chief innovation is the right of compulsion on behalf of the Government to preserve a monument of national importance. This compulsion is provided in the case where a monument is in danger of destruction or damage by means of a Preservation Order, to be put in force after it has been before both Houses of Parliament for thirty days and neither House has presented an address against it. This Order places the monument under the protection of the Commissioners of Works. If while the Preservation Order is in force—and no time-limit is proposed—the monument is liable to fall into decay the Commissioners may constitute themselves its guardians, and this shall have the same effect as if it were done voluntarily. It will be impossible to put a Preservation Order in force without causing great hardship to an owner of a monument on a valuable site. As long as the monument is protected that site is unavailable for use in other directions. The Commissioners may purchase the monument by agreement, but it is evident they will have no wish to do so as long as the monument is protected. A far wider innovation is the proposed requirement that an owner who wishes to alter structurally or destroy any ancient monument as defined by the Bill⁷⁶ shall first obtain the consent in writing of the Commissioners, whose consent shall not unreasonably be withheld. This part of the Bill, and that relating to Preservation Orders, is not to apply to dwelling-houses, except when occupied only by a caretaker, or to any ecclesiastical buildings except cathedrals. A clause is proposed to give local authorities power to permit the preservation of the architectural amenities of areas under their control, in spite of by-laws to the contrary, and to control advertisements and disfigurements on buildings and ancient monuments detrimental to the amenities of their districts. The machinery for executing the provisions of the new Bill is to be strengthened by the appointment of three Advisory Boards for England, Scotland and

⁷³ Lord Curzon of Kedleston, *Parliamentary Debates*, House of Lords, Tuesday, 30th April 1912. Vol. ii., No. 24 Official Report, col. 883.

^{73a} A Bill intituled "An Act to consolidate and amend the Law relating to Ancient Monuments," Earl Beauchamp. Ordered to be printed 26th March 1912. (22.)

⁷⁴ A Bill intituled "An Act to extend the Ancient

Monuments Protection Acts 1882 to 1900," Lord Southwark. Ordered to be printed 14th March 1912. (13.)

⁷⁵ A Bill intituled "An Act to amend the Ancient Monuments Protection Acts 1882 to 1900, and further to protect Ancient Monuments," The Lord Eversley. Ordered to be printed 25th April 1912. (38.)

⁷⁶ See para. 5 (i), *ante*.

Wales. Their function is to give advice to the Commissioners of Works, and also to owners of ancient monuments other than dwelling-houses and churches on the owner's invitation. Scott suggested such a Board some seventy years ago as an authority to which questions on restoration might be referred. It is now felt that public opinion will attach more weight to an independent committee of experts than if matters were left to the workings of the departmental mind. These bodies of experts are to be drawn from antiquaries, artists, architects, educationalists, the trustees of the British Museum, and the Royal Commissions on Historic Monuments. Such proposals show an enormous advance on anything that has gone before, and it will be interesting to see what changes are made in the Bill before it becomes law. At present it may be said to have received consideration only from its friends. One point is worthy of notice. To the Office of Works is still left the charge of preserving ancient monuments, though on the Continent it is usually the Ministry of Public Education which has the charge. The latter seems more logical unless it is contemplated to develop the Office of Works into a Ministry of Fine Arts.

8. The subject of the preservation of ancient monuments has now been discussed. The gradual growth of modern ideas on the subject has briefly been shown, and equally briefly those ideas and their application have been described. The future lies in front; before those who are engaged in building the ancient monuments of future generations, and those to whom the care of the present ones is entrusted; before those to whom their welfare is of some moment, and the great majority to whom they are of little account. Let those who are building build for the future as well as the present; let them ponder how their work will be criticised and possibly admired if it withstand for long the ravages of Man and Nature, how their work will influence, in however small a degree, the work of others through all the long avenues of time. Let those who hold the past in trust guard their treasures with zealous care; a relic destroyed, and with it possibly some secret the world may never know, cannot be replaced between now and eternity. Let those who love the past consider lest "that past which is so presumptuously brought forward as a precedent for the present," and which "was itself founded on an alteration of some past that went before it,"⁷⁷ shall affect injuriously the present and future well-being of the community. And let the large majority remember in an age of material advancement that "public utility is not a purely material thing; national traditions, history, art itself, are they not in truth matters of public utility just as much as bridges and arsenals and roads?"⁷⁸ The study of the past should prove an antidote to the present love of novelty and sensation. Does the public lack education or the public galleries ventilation that the cricket and football fields are so full of spectators, and the museums and art galleries so empty? The excuse is only too ready with a shamefaced section who feel they should know better, while with the remainder it is a matter of honest belief that watching professional "sport" is the manlier occupation of the two. With such a dead weight of ignorance it is useless to plead of Art and the Past. Hope lies with the future generation, whose training to appreciate their importance and to take an intelligent interest in them is now beginning to be felt a duty.⁷⁹ a feeling of modern growth but of ancient origin. "Walk about Zion and go round about her; tell the towers thereof. Mark ye well her bulwarks, consider her palaces: that ye may tell it to the generation following." Therefore, let nothing of the past be needlessly or selfishly sacrificed. There are others, too, across the seas who value these remains, and to whom the ancient history and art of England speak of the land of their origin. The relics of the past are the great patrimony, not only of the whole nation, but of the whole English-speaking race beyond. "Les longs souvenirs font les grands peuples."⁸⁰

⁷⁷ Mme. de Staël.

⁷⁸ M. Martin, the Keeper of the Seal in the French Chamber of Deputies, 1841.

⁷⁹ Mr. Charles P. Trevelyan's evidence before the Joint

Committee on the Ancient Monuments Consolidation and Amendment and Protection Bills, 3rd July 1912.

⁸⁰ Montalembert.

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- ITALY: *The Law of 20th June 1909.*
- *Senato del Regno—Allegati al Disegno di Legge Conservazione dei Monumenti e degli Oggetti di Antichità e d'Arte. Decreti-Legge dei cessati Governi d'Italia.* (Roma 1901)
- *Ministerio della Pubblica Istruzione—Regolamenti per l'Esecuzione della Legge 12 Giugno 1902, No. 185 Sulla Conservazione dei Monumenti.* (Roma 1904)
- PRUSSIA: *The Law of 15th July 1907.*
- RUSSIA: *Draft Law 1912.*
- SAXONY: *The Law against the disfigurement of Urban and Rural Landscapes 1909.*
- SPAIN: *Monumentos Declarados Nacionales (Academy of Fine Arts of San Fernando, 1904).*
- SWEDEN: *His Majesty's Gracious Decree respecting the Preservation of Ancient Monuments. 29th November 1867, 30th May 1873 and 21st April 1886.*
- SWITZERLAND: *Federal Decree, 30th June 1886.*
- TURKEY: *Imperial Iradé, 21st February 1884.*
- UNITED STATES OF AMERICA: *Act of Congress 8th June 1906.*
- SIR ROBERT HUNTER: *Memorandum as to the Steps taken in various Countries for the Preservation of Historic Monuments and Places of Beauty. Appendix to 1896-7 Report of the National Trust for Places of Historic Interest and Natural Beauty.* (London 1897)
- L. TÉTREAU: *Législation relative aux Monuments et Objets d'Art.* (Paris 1896)
- PROF. G. BALDWIN BROWN: *The Responsibilities of a Government in the Conservation of National Monuments.* (Transactions of 7th Session of the International Congress of Architects, July 1906)
- A. BERNARD: Ditto ditto
- GASTON TRÉLAT: Ditto ditto
- JOSEPH ARTIGAS Y RAMONEDA: Ditto ditto
- PROF. W. R. LETHABY: Ditto ditto
- NIGEL BOND: *How the Governments of Europe and America preserve their Ancient Monuments and Natural Scenery.* (Dorset Natural History and Field Club.) (*Builder*, 9th April 1904)

FILIPPO MARIOTTI: *La Legislazione delle Belle Arti.*

(Roma 1892)

COMMISSION DES MONUMENTS HISTORIQUES: *Constitution et Circulaire &c.*

(Paris 1838)

J. HERB (Translator): *Regolamento per la Conservazione dei Monumenti.*

(Roma 1893-4)

ON RESTORATION.

C. BULS: *La Restauration des Monuments anciens.*

(Brussels 1903)

G. POGGI: *Conservazione dei Monumenti Architettonici.* (1876)

V. M. C. RUPRICH-ROBERT: *L'Influence de l'opinion publique sur la conservation des Monuments anciens.* (1882)

C. LUCAS: *Conservation des Monuments.* (1890)

L. BELTRAMI: *Conservazione dei Monumenti.* (1892)

S. COLVIN: *Restoration and Anti-Restoration.* (London 1877)

J. P. SCHMIT: *Atlas complet du manuel de l'architecte des monuments religieux ou traité d'application pratique de l'archéologie chrétienne à la construction, à l'entretien, à la restauration et à la décoration des églises.*

(Paris 1820)

W. H. J. WEALE: *Restauration des Monuments publics en Belgique.*

(Brussels 1862)

SIR E. BECKETT: *A Book on Building, Civil and Ecclesiastical, including Church Restoration.* (London 1880)

RIGHT HON. G. C. BENTINCK, M.P.: *The Principles upon which Architectural Restoration should be conducted.*

(Whitehaven Scientific Association.)

G. CRABBE: *Church Restoration.* (1878)

W. WHITE: *Church Restoration.* (1886)

ANONYMOUS: *English Cathedrals and their Restoration.*

(London 1878)

— *Restoration of Architectural Monuments as regarded by the Architects of Italy.* (*Builder*, 10th April 1880)

— *The Common Sense of Restoration.*

(*Builder*, 20th Sept. 1884)

— *Restoration or Repair.* (*Builder*, 30th May 1885)

— *Ancient Monuments in Modern Italy.*

(*Builder*, 8th March 1902)

— *Shadow and Substance.* (*Builder*, 4th Jan. 1879)

— *Ancient Buildings and "Restoration."*

(*Builder*, 16th Oct. 1886)

— *The Society for the Protection of Ancient Buildings.*

(*Builder*, 21st July 1888)

— *Restoration and "Ruination."* (*Builder*, 22nd Sept. 1888)

G. R. BURNELL: *Ecclesiastical Monuments of Paris erected during the Middle Ages and principles of their Restoration.*

(R.I.B.A. Sessional Papers 1866)

SOCIETY OF ANTIQUARIES: *Memorandum on Restorations.*

(London 1855)

G. G. SCOTT: *Conservation of Ancient Architectural Monuments.* (R.I.B.A. Sessional Papers 1862)

— *A Plea for the Faithful Restoration of our Ancient Churches.* (London 1850)

— *Autobiography.*

— *Remarks on Secular and Domestic Architecture, Present and Future.* Chap. X. On Restorations. (London 1857)

— *Lectures.* (London 1879)

— *Reply to J. J. Stevenson's Paper.*

(R.I.B.A. Sessional Papers 1877)

— *Thorough Anti-Restoration.* (Macmillan's Magazine 1877)

— *Inaugural Address as President.*

(R.I.B.A. Sessional Papers 1878)

— *Second Opening Address.* (R.I.B.A. Sessional Papers 1874)

— *Third Opening Address.* (R.I.B.A. Sessional Papers 1875)

VIOLLET-LE-DUC: *On Restoration.* An English version of the article "Restauration" in his *Dictionnaire Raisonné de l'Architecture Française*, by C. Wethered.

(London 1875)

W. J. LOFTIE: *Thorough Restoration.*

(Macmillan's Magazine 1877)

J. J. STEVENSON: *Architectural Restoration, Principles and Practice.* (R.I.B.A. Sessional Papers 1877)

— *Historical Documents.* (R.I.B.A. Sessional Papers 1881)

— *Views of the Anti-restorers.* (*Builder*, 28th Dec. 1878)

H. HEATHCOTE STATHAM: *What are the Proper Limits of Conservation in regard to Ancient Buildings?* (Social Science Association.)

(*Builder*, 30th Sept. 1882)

— *Ancient Buildings and Modern Architects.* (Art Congress, Birmingham.)

(*Builder*, 8th Nov. 1890)

H. HEATHCOTE STATHAM: *The Treatment of Ancient Buildings.*

(National Review Sept. 1897)

R. HERBERT CARPENTER: *Works of Restoration in France.*

(*Builder*, 19th Nov. 1881)

WM. WHITE, F.S.A.: *Restoration v. Conservation.* (Architectural Association.)

(*Builder*, 2nd and 16th Feb. 1878)

R. E. POWNALL: *Ditto ditto*

WM. MORRIS: *The Restoration of Ancient Buildings.* (Notes and Queries Society, Liverpool.)

(*Builder*, 14th and 28th Dec. 1878)

SAMUEL HUGGINS: *Ditto ditto*

R. BORDEAUX: *Traité de la réparation des églises.* (1862)

— *Principes d'Archéologie pratique appliqués à l'entretien, la décoration, et l'ameublement artistique des Eglises.*

(Caen 1852)

W. T. A. RADFORD: *What style ought we to employ in additions to old work?*

(Exeter 1871)

L. CLOQUET: *La Restauration des Monuments anciens.* (1902)

MILNER: *Discussion on the modern style of altering ancient churches as exemplified in the Cathedral of Salisbury.*

(1798)

E. A. FREEMAN: *The Preservation and Restoration of Ancient Monuments.* (Oxford and London 1852)

— *Principles of Church Restoration.* (London 1846)

L'ABBÉ AUBER: *Instructions de la commission archéologique diocésaine établie à Poitiers, sur les églises* (Paris 1851)

STREET: *Restoration of Ancient Buildings.*

(Civil Engineer 1861)

— *On the Restoration of Ancient Buildings* (*Builder* 1861)

Return to House of Commons of the number of Churches built and restored in England since 1840.

(*Building News* 1876)

G. AITCHISON: *Principles of Restoration.* (London 1877)

— *Some Thoughts on Restoration.* (London 1878)

— *Ancient Buildings: What Principles should govern their Restoration or Preservation as Memorials.* (*Builder* 1877)

E. BARRY, R.A.: *The Position of Modern Architects in respect of Architectural Restoration* (Royal Academy Lecture)

(*Builder*, 9th Feb. 1878)

— *Modern Architects and Restoration.* (*Building News* 1878)

FERGUSON: *On the Principles of Restoration.*

(*Fortnightly Review* 1868)

T. H. HALL CAINE: *A New Phase of the Question of Architectural Restoration.* (*Builder*, 11th Oct. 1879)

GUILLAUME: *Restoration, What does it mean?*

(*Building News* 1875)

AYMER VALLANCE: *The Art of William Morris.*

— *William Morris: His Art, Writings, and Public Life.*

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS:

— *The Art of leaving things alone.*

— *Annual Reports and Meetings.* (London 1884 f.)

— *Objections to so-called Restoration.*

— *The Principles of the Society as set forth upon its Foundation.* (1877)

Rev. J. L. PETIT: *Remarks on Church Architecture, Chap. IV.*

On Modern Repairs and Adaptations. (London 1841)

JOHN RUSKIN: *The Seven Lamps of Architecture. Chap. IV.: The Lamp of Memory.* (Orpington 1849)

A. REICHENSFELDER: *Restaurierung der Kirchen.* (1889)

W. DAVIDSON: *The Restorer and his attitude towards old work.* (Edinburgh Architectural Association.)

(*Builder*, March 8, 1912)

W. T. OLDRIEVE: *What H.M. Office of Works is doing: Historical Buildings in Scotland.* (London 1906)

J. T. MICKLETHWAITE: *The Church and the old Churches, with a word on Restoration.* St. Paul's Ecclesiological Soc. Vol. II. (London 1886-1890)

— *A Churchman's Plea on behalf of the Old Churches.* (The Society for the Protection of Ancient Buildings.)

(*Builder*, 12th June 1886)

W. B. RICHMOND, A.R.A.: *The Impossibility of Restoration.*

(The Society for the Protection of Ancient Buildings.)

(*Builder*, 26th June 1891)

W. W. ROBERTSON: *Our Duty in Respect of Ancient Buildings.* (Edinburgh Architectural Association.)

(*Builder*, 4th March 1893)

C. H. C.: *A Common-sense View of Architectural Restoration.*

(*Builder*, 9th Aug. 1879)

UNDERWOOD, PRITCHETT, AND ARMFIELD: *A Question of Restoration.* Four letters. (*Builder*, May & June 1868)

A LOOKER ON: *The Theory of Restoration.*

(*Builder*, August 1870)

- SHARPE : Inaugural Address—4th Annual Excursion of the Architectural Association. (*Builder*, August 1873)
- Proposed Restoration of Kirkstall Abbey, Yorkshire, by Sir Gilbert Scott. An Address at the last meeting of the 4th Annual Excursion of the Architectural Association. (*Builder*, Aug. 1873)
- JOHN W. PAPWORTH : On Beauty in Architecture and its Alliance with the Past. (Refers to Memorandum of Society of Antiquaries on Restoration.) (R.I.B.A. Sessional Papers 1857)

ON MATERIAL PRESERVATION.

N.B.—This list consists of a few books on special subjects intimately connected with the material preservation of buildings. Much practical information is contained in many of the works enumerated in the other lists, and may also be found by searching the accounts of restorations of particular buildings such as, to quote an early and late example, L. N. Cottingham : *History, Description and Account of the Restoration of Henry VII.'s Chapel at Westminster (1822 to 1829)*, or T. G. Jackson, R.A., LL.D. : *An Account of the Building and Repairs at Winchester Cathedral*. (Transactions of the S. Paul's Ecclesiological Soc. vol. vi. London 1906–10.)

(General.)

- SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS : Notes on the Repair of Ancient Buildings. (Lond. 1903)
- Recommendations. (London 1884 f.)
- ROYAL INSTITUTE OF BRITISH ARCHITECTS : Hints to Workmen engaged on the Repairs and Restoration of Ancient Buildings. (London 1888)
- DR. F. RATHGEN : The Preservation of Antiquities : translated by G. A. and H. A. Auden. (Cambridge 1905)
- WILFRID BOND, LICENTATE R.I.B.A. : Church Restoration or Notes on the Repair and Refitting of Churches. (Nottingham Architectural Soc.) (*Builder*, 12th March 1912)
- W. D. CAROE : The Preservation of Ancient Buildings. (The Architectural Association.) (*Builder*, 19th April 1902)
- W. A. FORSYTH, F.R.I.B.A. : The Preservation of Old Buildings. (Manchester Society of Architects.) (*Builder*, 18th Aug. 1911)
- GEO. R. BURNELL : On the Influence of some External Agents on the Durability of Building Materials. (R.I.B.A. Sessional Papers 1853–4)
- ANONYMOUS : The Preservation of Monuments from Atmospheric Influence. (*Builder*, 16th Feb. 1878)

(Timber.)

- W. H. BIDLAKE : Dry Rot. (1889)
- G. BURBECK : Preservation of Timber by Kyan's patent for preventing Dry Rot. (London 1834)
- R. PERRING : Dry Rot : a brief enquiry. (1812)
- J. B. PAPWORTH : The Causes of Dry Rot. (1803)
- R. McWILLIAM : Essay on Dry Rot. (1818)
- J. LINGARD : Investigation into the Causes of Dry Rot. (1842)
- R. DICKSON : Dry Rot and Kyan's Process. (1839)
- ANONYMOUS : Observations on Dry Rot. (1795)
- Report of Committee appointed to investigate Dry Rot and Kyan's Process. (London 1835)
- The Powell Wood Process. (*Builder*, 5th Dec. 1904)
- The Hydrargyrum-cum-Zinco Process. (*Builder*, 20th April 1895)
- Haskin Wood Vulcanising Co. (*Builder*, 18th April 1895)
- Preservation of Timber. (*Builder*, 27th Feb. 1886)
- Quicklime as Preservative for Wood. (*Builder*, 23rd Nov. 1878)
- Decay in Timber. (Repertory of Arts, &c., No. 63.)
- Decay in Timber. (Brewster's Ency. s.v. Civil Architecture, p. 595.)
- BOULTON : The Antiseptic Treatment of Timber. (Transactions of the Institution of Civil Engineers 1884)
- H. C. STANDAGE : Preservative Processes for Woodwork. (*Builder*, 19th April 1902)
- G. R. TWEEDIE, F.C.S., F.R.M.S. : Preservation of Wood. (Journal of the Royal Microscopical Society, Feb. 1886)
- PROF. A. H. CHURCH, M.A. : Wood ; its Chemistry, its Decay and its Preservation. (Carpenters' Hall Lecture.) (*Builder*, 16th April 1887)
- J. RANDALL : Dry Rot : a Philosophical Enquiry. (1807)

- M. FARADAY : Practical Prevention of Dry Rot. (1836)
- PARRY : Decay in Timber. (Nicholson, Journal XX., Nos. 85, 86, 87.)

- HENRY CRACE : On the Restoration and Preservation of Wood Carvings. (R.I.B.A. Sessional Papers 1856) (Stone.)

- J. B. DAINES : Preservation of Stone. (R.I.B.A. Sess. Papers 1856)
- C. H. SMITH : Preservation of Stone. (R.I.B.A. Sess. Papers 1861)
- W. TITE : Preservation of Stone. (R.I.B.A. Sess. Papers 1861)
- SIR R. MURCHISON and M. FARADAY : Reports on Preservation of Stone. (1860)
- E. C. ROBINS : The Use of Steam Jets for Cleaning Stone Buildings. (R.I.B.A. Sessional Papers 1854)
- H. HAUSENSTEIN : Die Kessler'schen Fluete. (2nd edn. Berlin 1895)

- EBELMEN : Recueil des Travaux Scientifiques. (Paris 1855)
- BEARD : Minéralogie appliquée aux Arts. (Paris 1821)
- PROF. PALEY, M.A. : Is the Blackness of S. Paul's merely the Effect of Smoke? (*Builder*, 10th Aug. 1878)
- N. C. SZERELMEY : Encaustic and Zopissa Processes as applied by the Ancients for Indurating and Preserving Stone. (London 1861)

- THACKERY TURNER : The Preservation of Stone. (The Times, 15th Nov. 1904)
- PAUL VILLEMEN : The Preservation of French Monuments. (Jousset's Invention.) (*Builder*, 12th May 1911)
- ANONYMOUS : The Preservation of Stone. (*Builder*, 19th Nov. 1904)

- Fluete : a Process for Hardening and Preserving Stone. (Bath 1891)
- Preservation of Stone. (Students' Column.) (*Builder*, 27th March 1886)
- Preservation of Stone. (*Builder*, 11th June 1887) (Shoring, &c.)

- VIOLET-LE-DUC : Dictionnaire Raisoné s.v. Construction, Contre fiche. (Paris 1858–68)

- BURNELL : Operations at Chichester and Bayeux. (R.I.B.A. Sessional Papers 1860–2)

- SCOTT : Tower of S. Mary's Church, Stafford. (R.I.B.A. Sessional Papers 1860–2)

- SEDDON : Grosmoné Church. (R.I.B.A. Sessional Papers 1873)

- C. HADEN STOCK : A Treatise on Shoring and Underpinning. (3rd edn. London 1902)

- G. H. BLACKGROVE : Dangerous Structures and how to deal with them. (2nd edn. London 1906) (Foundations.)

- W. C. STREET : Foundations. (London 1882)

- W. M. PATON : A Practical Treatise on Foundations. (New York 1902)

(Damp.)

- L. VAUDOUYER : Instruction sur les moyens de prévenir ou de faire cesser l'humidité dans les bâtiments. (Paris 1844)
- Translated by T. L. Donaldson. (R.I.B.A. Sessional Papers 1846)

- C. H. SMITH : On Walls. (R.I.B.A. Sessional Papers 1843)

- J. SYLVESTER : Description of a Process to render Stone impervious to Moisture. (R.I.B.A. Sessional Papers 1843)

- B. FERREY : A letter relative to process described by J. Sylvester. (R.I.B.A. Sessional Papers 1843)

- KEIM : The Prevention of Damp in Buildings. (London 1857)

- N. C. SZERELMEY : Specification for rendering Structures Waterproof. (London 1857) (Various.)

- SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS : The Treatment of Wall Surfaces.

- PROF. CHURCH : On the Treatment of Old Paintings. (Soc. for the Protection of Ancient Buildings)

- The Conservation of Historic Buildings and Frescoes. (The Proceedings of the Royal Institution of Great Britain April 1907.)

- KILLINGWORTH HEDGES, M.Inst.C.E. : The Protection of Buildings from Lightning. (Written for the British Association.) (*Builder*, 3rd Sept. 1904)

- ANONYMOUS : Preservation of Steelwork. (*Builder*, 11th Jan. 1902)

- Preserving Wall Paintings at Canterbury. (*Builder*, 26th July 1879)

- W. R. SLACKE : Notes on Subsoil Drainage, Foundations, Walls, Openings, and Arches. (Chatham 1878)

REVIEWS.

BYZANTINE AND ROMANESQUE
ARCHITECTURE.

Byzantine and Romanesque Architecture. By Sir Thomas Graham Jackson, Bart., R.A. 2 vols. sm. 4to. £2 2s. net. [Cambridge University Press, Fetter Lane, E.C.]

The architectural developments which followed on the decadence of Imperial Roman style and preceded the Gothic are well covered by the titles of Byzantine and Romanesque, which Sir T. G. Jackson couples together in this interesting book. The terms are themselves suggestive of the never-ending controversy which hangs on the birth of mediæval architecture, and which comes vividly before the reader in our author's pages. Was it the old Rome on the Tiber, whose Christian dominion established an architectural *imperium* over the building of the Middle Ages? Or was it the New Rome on the Bosphorus that relighted Eastern art to be a new illumination for the barbarian West? The Greek or the Latin genius—which was it that found a latter-day maturity in the Gothic Cathedral? Where was the germ of Gothic style—in the domed hall of Hagia Sophia with its principle of hollowed unity, or in the aisled basilica of St. Peter's and its drawn-out articulation of serried columns?

Sir T. G. Jackson steers clear of the obsessions of partisan archæology. If he starts mediæval architecture from Rome, he takes us by way of Syria and Salonica to Byzantium, and back to Ravenna and Rome again, and so on to Venice, Pisa, and Milan. In this bird's-eye view of the maze of crossing channels, from which Italian architecture drew its springs, we are not asked to see everything from the East with Strzygowski, nor all from Lombardy with Rivoira. Those who can remember the pleasure with which some thirty years ago they read the author's "Dalmatia" will be prepared for the scholarly treatment and the descriptive insight with which he gives us now a wider review of the Byzantine and Italian monuments. His Dalmatian travels have made for him a standpoint of interest for both East and West; and extending his field by visits to Salonica and Constantinople as well as to the conspicuous examples nearer home, he offers us a first-hand discussion of the Byzantine style and of the Italian monuments that followed it. The weight of his personal observation appears in his own drawings of most of the churches that he describes. The reader has the feeling that he is accompanying the author in a personal inspection of the buildings. There is, perhaps, less of this value of individual scrutiny in the second volume that treats of transalpine Romanesque. We have the same careful description of the varied exhibitions of Romanesque constructive genius, but for authority and argument we are referred very often to Hallam, Fergusson, and Viollet-le-Duc. Now

Hallam's "Europe in the Middle Ages" was written in 1826, and the archæology of Viollet-le-Duc and Fergusson dates to the sixties. There is no quarrel with our author for reminding us that these old authorities are still valuable, and that, discounting their special prejudices, we may get from them information as well as pleasant reading. Still, there are manifest disadvantages in discussing Romanesque architecture regardless of more recent archæology. The sequences of the buildings and of the sculpture that belong to the eleventh and twelfth centuries in France and England are now better understood than they were fifty years ago. For example, the dating of the Durham vaults to the first quarter of the twelfth century is now acknowledged, so that their rib-vaults were in execution by the side of the barrel constructions of Toulouse and Burgundy, and were anterior to the domes of Le Puy and Saint-Front. Again, Provençal sculpture is not taken now as antedating that of other centres of Romanesque art—at any rate at St. Jago de Compostella, at Chartres, and at York statue-work of similar distinction was contemporary. This book neglects these datings—it neither follows nor discusses the investigations of the last twenty years. Yet surely Enlart and Lasteyrie, Kingsley Porter, and Bilson should be taken into account to-day in any review of Romanesque art.

EDWARD S. PRIOR [F.].

BUILDING CONSTRUCTION.

Building Construction. In two vols. Vol. II. [The Architects' Library.] By John H. Markham [A.], Edwin Gunn [A.], Alan G. James, Herbert A. Satchell [F.], F. M. Simpson [F.], J. D. Crace [Hon.A.]. With 142 illustrations. 8o. Lond. 1913. 10s. 6d. net. [Longmans, Green & Co., 39 Paternoster Row.]

This second volume of *Building Construction* well maintains the standard of the preceding volumes. The first third of the book deals with reinforced concrete adequately and clearly as far as space and type of subject permits. Although architecture as it is conceived to-day usually attracts a type of mind averse from mathematical calculations, it is necessary for students to obtain a grasp of the general principles involved in the use of reinforced concrete, and nowhere will they find it in a more condensed and up-to-date form than in the volume under review.

In comparing the reinforced-concrete type of structure with masonry buildings, it is pointed out that "a masonry wall is generally of fairly even thickness, with stresses distributed over its whole length, whereas in reinforced concrete all loads are confined to points of support, and the intermediate walling acts mainly as an enclosing screen." This is not always the case, as it is interesting to note that these remarks as to reinforced concrete can be applied with reasonable accuracy to the type of masonry construction

found in this country after the Choir of Gloucester was built in the 14th century, where the loads were brought down to definite separate points of support, and the wall between was merely a tracery infilling. Bearing this in mind we hardly agree "that reinforced concrete will have very little direct effect on the external lines and general appearance of street architecture"; we should have thought the exact reverse would be probable if the outward appearance is to be the logical expression of the internal structure.

The analysis of shearing stress—vertical and horizontal—might be worked out at greater length, for, unless the student obtains some grounding in the question elsewhere, we think he will find it difficult to get a grip of the subject from the somewhat condensed way in which it is presented in this book.

When reading through the sections explaining the principal systems in vogue, we have been impressed once more by the necessity for the most rigorous and exacting supervision of the work during execution. It is the most probable thing in the world that voids might be left in the concrete, especially in systems of spiral reinforcement such as that of M. Considère.

Sample pieces of reinforced concrete prepared under laboratory conditions are valueless as an indication of the way in which the work will really be carried out.

The description of the Kleine floor is hardly clear as to the way in which the cement joint is formed between the blocks where the tension rod is embedded; a note on the illustration would put this right. By the way, we think the mortar grouting in such floors is often used too dry; a wetter mortar is better for adhesion to the steel, although it is somewhat more difficult for the workman to use.

The next chapter, on Roof Coverings, is excellent; it is written with a workmanlike knowledge of the subject by an architect who appreciates the niceties of the craft usually ignored or overlooked

by the builder. Emphasis is therefore laid upon such points as the necessity for the more extended use of tilting fillets, not only at the eaves, but also at the ridge and against vertical wall surfaces and verges, etc., and the necessity for always preserving the gauge, as to which we should like to add that lead aprons should always be cut or arranged so that the visible length of tile below the lead should in all cases be equal to the gauge.

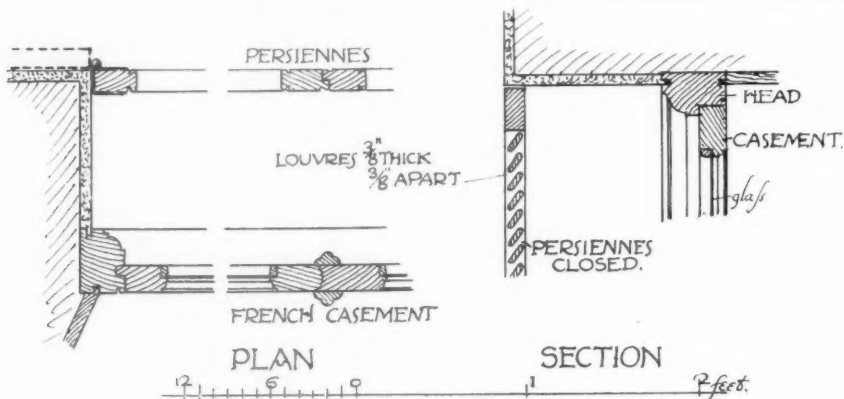
It is pleasing at last to come across explanations and illustrations of swept or laced valleys; we often wondered when this was going to be dealt with in a book on Building Construction.

The author suggests, possibly *faute de mieux*, that angles to vertical tile hanging may be cut and mitred; to our mind this method is taboo and does not agree with the admirable spirit in which the subject has been treated as a whole. There should be a plasticity or softness about the treatment of tile surfaces, but nothing is more rigid and unsympathetic than an angle formed by cutting the tiles.

The next chapter, on External Lead and Zinc Work, is treated more thoroughly than in any other book of which we are aware; any criticism that can be made only has to do with minor matters. For instance, we should be inclined to advocate drips grooved against capillary attraction in all cases, whereas the author permits the omission of the groove. We think the durability of zinc is over-estimated. Nothing seems to be said as to the desirability of extra weight of lead in cesspools; but such criticism is merely perfunctory in view of the excellent way the subject has been treated.

There follows one chapter on Glazing and two on Timber which contain much information brought up to date, and which has evidently been condensed as much as possible.

The chapters on Joinery in particular emphasise the point of view of the architect; it is strange that Building Construction has not been treated more definitely from this point of view before. We do not understand the author when he says that



grounds are not necessities to linings and are better omitted, except, perhaps, when the linings are of hard wood which has to be left unpainted; perhaps a recasting of the paragraph would make the author's meaning clearer.

It must not be forgotten that grounds might be treated almost as logically in connection with the plasterer as with the joiner. Adequate fixing may probably be obtained apart from grounds, yet you cannot get perfect joinery if the wrought woodwork is to be used as a stop by the plasterer for his wet material.

In fig. 96 the lower ground to the skirting has been omitted, together with the cross backing, and the framing together of the joinery forming the parts of the skirting might be reconsidered.

Reference is made to the use of the scribe instead of the mitre in machine work for the angles of panel mouldings; in the next edition it would be well to insert a sentence condemning this practice, because of the feather-edge that is inevitable. Nothing at all seems to be said as to the necessity of cross-tonguing all joinery over 9 inches wide.

In the paragraphs dealing with French casements it would have been interesting if a detail of the casement as treated in France had been given as shown in the figure adjoining, for, although just in the act of closing it may appear awkward to an Englishman, it has a good deal to recommend it. Venetian shutters (*persiennes*) are detailed less clumsily abroad than in England, which is an improvement. Owing to the prevalence of their use in modern design, some notice might have been taken of the iron casement as fitted to woodwork.

The book concludes with chapters on Plastering and Painting and Decoration, which, while quite excellent, do not strike us as being so individual and new in treatment as some of the others. Printers' errors are remarkably few. Figure 93 has been printed the wrong way up, and in the second line, p. 242, the word "carved" ought surely to have been "curved."

W. E. VERNON CROMPTON [F.].

Mr. RAMSAY TRAQUAIR [A.] has been appointed to the Chair of Architecture in the McGill University, Montreal, in succession to Professor P. E. Nobbs [A.]. Mr. Traquair, who commenced practice in Edinburgh in 1905, has been in charge of the day classes in architecture at the Edinburgh College of Art.

Books Received.

Indian Architecture: its Psychology, Structure, and History, from the First Mohammedan Invasion to the Present Day. By E. B. Havell. With Illustrations. 80. Lond. 1913. 30s. net. [John Murray, Albemarle Street.]

The Journal of Hellenic Studies, Vol. XXXIII, Part I, among the interesting contents of which is a Paper by Professor W. R. Lethaby on "The Sculptures of the Later Temple of Artemis at Ephesus." [Macmillan & Co., St. Martin's Street, W.C.]



9 CONDUIT STREET, LONDON, W., 28th June 1913.

CHRONICLE.

Extension of Session.

The Council, in the exercise of the powers given by By-law 57, have extended the duration of the Session till the 31st July. The adjourned meeting for the consideration of the Revised Schedule of Charges will take place on Monday the 7th.

The Gold Medal Night.

The Presentation of the Royal Gold Medal last Monday was witnessed by a large assemblage of members and visitors, the presence on the front benches of a numerous company of ladies lending additional grace and brilliancy to the scene. At the dinner at the Café Royal previous to the meeting, the Council had entertained Lord Plymouth, Mr. Joseph Pease, President of the Board of Education, Sir Amherst Selby-Bigge, Permanent Head of the Education Department, Sir Thomas Jackson, R.A., Sir George Frampton, R.A. [*Hon. A.*], Mr. George Clausen, R.A., Mr. Henry Pegram, A.R.A., Mr. F. W. Pomeroy, A.R.A. [*Hon. A.*], Mr. Walter Crane [*Hon. A.*], Sir Malcolm Morris, Mr. Basil Champneys, Mr. A. W. Soames, M.P., Mr. Wm. C. Alexander, Mr. Edward Bond, Mr. L. March Phillipps, Professor W. P. Ker, and Mr. Athelstan Riley. These gentlemen came on afterwards to the Institute for the Presentation. Of the six surviving English Gold Medallists three were present, Sir Ernest George [1896], Sir Thomas Jackson [1910], and Mr. Basil Champneys [1912]. As usual on these occasions the walls were hung with plans, photographs, and drawings of the Medallist's principal works, together with a collection of drawings showing his powers with the pencil in pictorial art. Mr. Blomfield had a most enthusiastic reception, and was long and warmly cheered as, decorated with the broad blue ribbon and pendent Medal, he proceeded to deliver his Address.

The Danger to St. Paul's Cathedral: Inspection by Members of the Council R.I.B.A.

In view of the disquieting report drawn up by Sir Francis Fox on the dangers threatening the

stability of St. Paul's Cathedral, Mr. Mervyn Macartney [F.], the Surveyor to the Fabric, invited members of the Council of the Royal Institute to visit the Cathedral and view the evidences of injury caused by the instability of the foundations. Accordingly last week two parties of the Council inspected the Cathedral under the guidance of Mr. Macartney and Sir Francis Fox. *The Times* states that Mr. Macartney informed their representative that the object of the visit was to inspect one of the piers supporting the dome, and also the buttresses of the Cathedral. They examined the south-west pier in the crypt, which measures 45 feet by 20 feet. It was found to have an outer skin of ashlar work, or dressed stone, varying in thickness from 6 in. to 18 in. The interior was filled in with rubble, among which was found all sorts of oddments, probably the remains of the previous Cathedral. Among them was a portion of a Roman column. This agglomerate was subjected to careful investigation. It was found to consist of large pieces of stone and mortar. The proportion of water in mortar is very large, and in process of time the water evaporates; the consequence is that the agglomerate which at one time no doubt filled the interior of the pier has subsided considerably, and the dome, instead of resting on a solid mass 45 feet by 20 feet, now rests only on the skin varying in thickness from 6 in. to 18 in. It is assumed that the other piers are in a similar condition, and that the pressure of the dome therefore falls unequally upon its supports. It is intended to pump concrete into the pier and thus make it again a solid mass. Twenty-two out of the thirty-two buttresses are more or less fissured. Four of them have already been consolidated by pumping liquid cement into the fissures. The clock tower is also under repair. It has been found that the iron dials with which Wren bound the stonework together have so expanded with rust as to break the stone into pieces. The ironwork is being removed and new stone being put in.

Competition for New Parliament Buildings, Canada.

The Canadian Government has decided to erect a large group of new Government Buildings at Ottawa to provide accommodation for the rapidly growing administrative activities of the country. A magnificent site has been selected along the top of the high bluffs overlooking the Ottawa river, to the west of the present group of Parliament buildings. A Competition, limited to architects of the British Empire, will take place for the design, and the selection will be made by a jury of three architects—two Canadian and one British. The Council of the Royal Institute have been asked to appoint the British Assessor, and their choice has fallen upon Mr. T. E. Colcutt, Royal Gold Medallist, Past President. Mr. Colcutt has accepted the position, and is now on his way to Canada to assist in drawing up the conditions of the Competition.

English Oak and other English Timber.

Architects desirous at any time of procuring English oak or any other English timber are invited to write to the Honorary Secretary of the "English Forestry Association," Farnham Common, Slough, Bucks. This Association is not a trading association and does not buy or sell timber. Its objects are to assist consumers and those desirous of procuring English timber to do so with the least possible trouble, and to remove some of the handicaps from which English timber at present suffers. The Honorary Secretary will welcome any inquiries from architects or consumers and give all possible information as to where supplies of English timber can be obtained, or other points relating to the commercial utilisation of timber.

International Competition for Royal Palace and Law Courts at Sofia.

A memorandum from the Ministry of Public Works (Department of Architecture) of Bulgaria, addressed to the Royal Institute, announces that it has been necessary to extend the date for sending in designs in the International Competition for the proposed Royal Palace and Law Courts at Sofia until the 1st November (new style).

Rome Scholarship in Architecture.

The Faculty of Architecture of the British School at Rome met a few days ago to assess the designs submitted by competitors in the first competition for the Rome Scholarship in Architecture, and selected from among them the following to compete in the final competition:—

Thomas Braddock, H. C. Bradshaw, Ernest Cormier, Richard Duckett, Louis de Soissons, William Harding Thompson, and Edward G. Wylie.

Messrs. Duckett, de Soissons, and Thompson are also eligible for the Jarvis Studentship of the Royal Institute of British Architects.

Proposed Exhibitions of Cottages and Buildings for Small Holdings.

The Council of the Garden Cities and Town Planning Association have decided to organise for next year two exhibitions of cottages. One, for urban districts, will include the plans suggested by the Local Government Board in their recent Report, and prizes will be offered for designs for the best elevations and the most economic grouping. In the second exhibition the recommendations of the Departmental Committee on Buildings for Small Holdings will be adopted, and groups of holdings will be formed in which the plans attached to the Committee's Report will be followed. An influential Committee has been formed, which will be presided over by Mr. Christopher Turnor, who was Chairman of the Departmental Committee, and other members of the Committee have agreed to serve.

The Proposed Northern Junction Railway.

Garden Cities and Town Planning for June publishes a plan, prepared by the Garden Cities and Town Planning Association, showing the route of the proposed Northern Junction Railway and the mischief that would be done should the scheme be carried out. Following the route south, it is shown that eighty new homes would be affected, a public common cut in half, Coldwall Wood cut through, another eighty homes affected, Finchley Town Planning Scheme broken up, Hampstead Garden Suburb spoiled, mediæval lake and garden spoiled, Brent Reservoir disfigured by viaduct, public foot-paths intercepted, much wooded country destroyed, sixty-four working men's gardens destroyed, Roman Camp and ancient Parish Church injured, grounds of two large athletic clubs ruined, Wembley Park wood and stream destroyed, Twyford Abbey Avenue spoiled, avenue buried, tree-lined public walk destroyed, four recreation grounds cut up, City of London Club fields cut through, traffic avenues intercepted. The Council of the Association has passed the following resolution: "That the Garden Cities and Town Planning Association strongly protests against the route as now proposed for the Northern Junction Railway, on the ground that the railway is being promoted without consideration to other prospective lines of communication, such as the circular road recommended by the Board of Trade, and without reference to the amenities of the districts through which it passes, especially of the Hampstead Garden Suburb."

As we go to press it is announced that the House of Commons Committee have concluded their inquiry, and rejected the Bill, holding the preamble not proved.

St. Peter's Square, Hammersmith.

The following letter has been addressed from the Royal Institute to the Hammersmith Borough Council:—

17th June 1913.

DEAR SIR,—The Town Planning Committee of the R.I.B.A. have watched with interest the controversy that is proceeding with reference to the preservation of St. Peter's Square. They realise that the difficulties with which the Corporation of Hammersmith are faced, in acquiring this garden for the public, are very great, but trust that they will persevere in their efforts, and do everything in their power to secure it as a public open space.

The Committee are impressed with the importance of its preservation for the following reasons:—

It is a particularly interesting example of a late Georgian Square.

Its garden, which was laid out by the well-known landscape gardener, John Loudon, contains a varied collection of trees, many of which are of exceeding beauty.

A public open space is urgently needed in this part of the borough, and it appears to us that its acquisition offers the most favourable opportunity for providing a public garden between the river and King Street that is likely to occur.—Faithfully yours,

H. V. LANCHESTER,
Chairman of Committee.

Town Planning Act: Suggested Amendment.

The Birmingham Town Planning Committee is submitting to the Local Government Board important suggestions for the modification of the present regulations attaching to the Town Planning Act. These suggestions would involve some slight amendment of the Act, but if they could be adopted the time taken in getting Town Planning schemes through would be greatly reduced and much expense would be saved Town Planning Authorities. Birmingham has got through two schemes of Town Planning, and a third is now being considered; the suggestions are the outcome of difficulties which the Committee have experienced.

Hellenic Research: Discoveries in Crete.

At the annual general meeting of the Society for the Promotion of Hellenic Studies, held last Tuesday, Mr. Noel Heaton stated that he had recently left in Crete the President, Sir Arthur Evans, whose return to England had been delayed owing to some important discoveries he had made in the course of his excavations in the Palace of Knossos. Not only had several floors been laid bare, but some interesting frescoes had also been discovered.

The Chairman supplied an illustrated communication on some recent acquisitions in the Department of Greek and Roman Antiquities at the British Museum. Among the most important additions are some rough pieces of the capital of an Ionic column from the early Temple of Artemis at Ephesus. These were found in the supplementary excavations which have been made, and an examination of them corrects certain erroneous conjectures which have been formed of the original outline. The capital is now being reconstructed in the workshops at the British Museum by Mr. Hamilton Smith, who hopes to have it completed in the autumn.

The annual report of the Society states that Mr. R. M. Dawkins, the Director of the British School at Athens, has recently secured for excavation the important site of the Kamares cave in Crete.

Cricket: R.I.B.A. v. A.A.

A match between teams representing the Institute and the Architectural Association will take place on the A.A. Athletic Ground at Elstree on Wednesday, 9th July. A train leaving St. Pancras at 10.8 a.m. will enable spectators to reach the ground by the time play commences.

A Canadian's Gift to the Nation.

Quebec House, Westerham, General Wolfe's early home, has been purchased by Mr. Joseph Bowles Learmont, of Montreal, with the object of founding a national museum and headquarters for all things relating to Wolfe and Canadian history in general. Mr. Learmont is a business man of Montreal, and is well known for his knowledge of literary and historical subjects, on which he frequently lectures. Dr. Doughty, C.M.G., the Canadian archivist, who is shortly coming to England, will, with Mr. Learmont, and assisted by the Westerham Society, organise the new museum. It is intended to refurbish the house as it might have been in the year 1735, when Wolfe and his parents first lived there.

OBITUARY.

John Oldrid Scott, F.S.A., who died on the 30th May in his 72nd year, had been a Fellow of the Institute since 1878. He was the second son of the late Sir Gilbert Scott, R.A., and received his professional training in his father's office, which he entered in 1860, among his fellow-pupils being Sir T. G. Jackson, R.A., Mr. J. J. Stevenson, and Mr. P. R. Johnson. He was associated with his father in many important works, among them the Foreign Office, Whitehall, St. Mary's Cathedral, Edinburgh, Glasgow University, and the restoration work at Salisbury, Hereford, Ripon, Ely, St. David's, and Bangor Cathedrals; and in the case of several of these since his father's death he carried out further work. He designed Lahore Cathedral; Grahamstown Cathedral; St. Paul's, Manchester; St. Mary's, Slough; the Greek Church, Moscow Road, Bayswater; the Training College and Chapel at Ripon, and Bradfield College Chapel. He restored Tewkesbury Abbey, St. Michael's, Coventry (the tower and spire), St. Mary's, Shrewsbury, Beverley Minster, and St. Mary's, Beverley; and Southampton Cathedral. The great church at Norwich, built for the Duke of Norfolk and only lately finished, was for many years in his hands, and the eastern part is to a considerable extent his design, though the church was originally designed as a whole and the nave completed by his elder brother, the late Mr. George Gilbert Scott. *The Times* of the 2nd June, in an interesting notice, says: "Mr. Scott showed a remarkable example—we might say in these days a unique example—of steady persistence in an ideal once accepted and never departed from. His father had been the principal influence in fixing the formula, as one may say, of the Gothic revival. To Sir Gilbert the problem of modern English architecture was based on the simple faith that Gothic, thirteenth or fourteenth century by preference, was the great national style, the best style that ever flourished, and that we could do nothing

better than reproduce it as carefully and learnedly as possible, and restore or renew its ancient examples where defaced by time or violence. His mantle fell on Mr. Oldrid Scott, who seems to have accepted his father's architectural faith implicitly and carried it out religiously. Year after year were seen on the walls of the Royal Academy one or more of his church designs, generally shown in plain businesslike pen-and-ink drawings—modern Gothic churches on the same lines that were accepted fifty years ago, but always good and sound, the product of an accurate knowledge of the style. In this respect he was probably the equal of his father, and no one could have been better qualified for such a task as rebuilding Selby Abbey after the fire, which was a piece of legitimate reconstruction rather than restoration in the ordinary sense. It is to be regretted that he was ousted from the position, which might have fallen to him naturally (as the successor to his father), of architect for the restoration of St. Albans Cathedral, with results to the building which it is now too late to deplore. . . . Mr. Scott lived a very quiet life, not mixing much with his professional brethren, and taking no active part in the various questions often discussed with more or less acerbity at professional gatherings. In fact, he avoided any kind of *réclame*. He was not an architectural genius, for genius will not be confined within the limits of a formula; but he was a sound workman in his own chosen province of architecture, and no one better upheld the dignity of the profession. He married in 1868 Mary Ann, eldest daughter of the late Rev. Thomas Stevens, rector of Bradfield and founder of Bradfield College. His wife and nine children survive him. Mr. Giles Gilbert Scott, the architect of Liverpool Cathedral, is his nephew."

Thomas Edgar Lidiard James, who died on the 12th May, aged 55 years, was elected a Fellow of the Institute in 1893. He was articled to Messrs. Wilson, Willcox & Wilson, of Bath, in 1874, and remained with them afterwards for a time as assistant. In 1879, after spending some months touring abroad, he came to London and worked successively as assistant in the offices of Messrs. Pugin & Pugin, Mr. John Robinson, Mr. R. W. Mylne, and Mr. Frederick Milner. In 1884 he settled in practice in London on his own account at 27 Chancery Lane. Among his early works were a block of shops and chambers, Market Place, for the Corporation of Leicester, won in open competition; residence at Surbiton for Sir John Armine Morris, Bart.; residences and other buildings at Colwyn Bay. As architect to the Rydal Mount School, Colwyn Bay, he made the plans and designs for the new buildings, whereof the dining-hall (with oak panelling, screens, gallery, &c.) and house block of the main quadrangle were erected thirteen years ago at a cost of some £10,000, and the remaining portions, with laboratory, science,

and other class-rooms, were completed since. He was the architect of a large block of residential flats, with shops, on the site of Heath Lodge, Wandsworth Road; the new buildings for Queenswood School, Clapham Park; a block of shop and business premises, South Side, Clapham Common; the tower of the Church of the Ascension, Balham Hill, and the new buildings, Manor House School, Clapham Common; and of the church hall, &c., for St. Margaret's Church, Leytonstone.

THE EXAMINATIONS.

The Final: Alternative Problems in Design.

Instructions.

1. The drawings, which should be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, must be accompanied by a declaration from the Student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the Student may profit by advice.

4. Drawings for subjects (a) are to have the shadows projected at any angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. Lettering on all drawings must be in a clear scholarly character.

Subject X.

(a) A Classical Villa situated in wooded country for a bachelor who has a small but valuable collection of antique sculpture. $\frac{1}{8}$ -inch scale and $\frac{1}{2}$ -inch drawings to show both the villa and the gardens.

(b) A Pier at a First-class Watering Place. Drawings required: $\frac{1}{16}$ -inch scale drawings of the general scheme, with a $\frac{1}{2}$ -inch scale detail showing the construction of the pier and of any pavilion which may be on it.

Subject XI.

(a) A Monumental Tower with a large clock to be built to commemorate the adoption of the meridian of Greenwich throughout the world. Scale of drawings to suit the size of the scheme, but to include one detail drawing.

(b) A Country Club for 300 members in a large provincial town on a corner site, 75 feet wide by 150 feet deep, bounded by two main roads. The building can only extend back half the depth of the site, the remainder of which is to be treated as a formal

garden. Drawings required: $\frac{1}{8}$ -inch scale and $\frac{1}{2}$ -inch.

Subject XII.

(a) A Lighthouse on an isolated rock 100 yards from the entrance to a naval harbour. Scale of drawings to suit the size of the scheme, but to include one detail drawing.

(b) A Golf Club House: To contain:—

Entrance hall, porter's box and telephone. Small room for Secretary and Committee meetings. Clubrooms. Verandah or balcony, facing links. Dressing rooms to contain 350 lockers. Lavatories, baths, shower baths, w.c.'s and urinals. Dining room and servery. Kitchen, scullery, larders, pantry, stores, wine, beer, mineral waters, coals, knives and boots. Heating chamber and drying room. Billiard room (2 tables) (card room optional), bar. Servants' hall. Steward's quarters, sitting room, 2 or 3 bedrooms, &c. Caddies' room, with caddie-master's room adjoining; w.c., and urinals, and workshops.

Drawings required:—2 plans, 2 sections, and 3 elevations to $\frac{1}{8}$ -in. scale, also one $\frac{1}{2}$ -in. detail.

Dates for Submission of Designs in 1913-1914.

	Subject X.	Subject XI.	Subject XII.
United Kingdom	31st Aug.	31st Oct.	31st Dec.
Johannesburg	31st Oct.	31st Dec.	28th Feb.
Melbourne	30th Nov.	31st Jan.	31st Mar.
Sydney	30th Nov.	31st Jan.	31st Mar.
Toronto	30th Sept.	30th Nov.	31st Jan.

MINUTES. XVI.

SPECIAL GENERAL MEETINGS: SCHEDULE OF CHARGES.

At a Special General Meeting, held Monday, 19th May 1913, at 8 p.m.—Present: Mr. Reginald Blomfield, A.R.A., *President*, in the Chair: 33 Fellows (including 11 members of the Council), 32 Associates (including 1 member of the Council), 2 Licentiates, and 1 Hon. Associate:

The *President* announced the object of the meeting—viz., to consider the draft of the Revised Schedule of Professional Charges and documents connected therewith which had been prepared by the Council, and copies of which had been issued to members with the notice convening the meeting.

Mr. Ernest Newton, A.R.A., *Vice-President*, formally moved, and Mr. Alfred W. S. Cross, *Vice-President*, seconded, the adoption of the documents before the Meeting.

A motion by Mr. Edward Greenop [F.], seconded by Mr. Delissa Joseph [F.], that the general principles of the revised Schedule be first discussed, was put to the Meeting and agreed to.

A motion by Mr. Edwin T. Hall [F.], seconded by Mr. H. Hardwicke Langston [A.], supported by Mr. W. H. Atkin-Berry [F.], and spoken against by Messrs. Wm. Woodward [F.], Edward Greenop [F.], James S. Gibson [F.], C. H. Brodie [F.], and C. Stanley Peach [F.], that the document be referred back to the Council for re-consideration of questions of principle, was negatived by a large majority.

It having been agreed, on the motion of Mr. Gibson, seconded by Mr. George Hubbard, F.S.A., *Vice-President*, that the document be taken clause by clause, the introductory paragraph and clauses 1 to 6 of the Conditions of Engagement were discussed, and various amendments were proposed and agreed to.

On the motion of Mr. Max Clarke [F.], seconded by Mr. Langston, the Meeting was then adjourned, it being announced that the adjourned Meeting would take place on Monday, 2nd June.

The Meeting rose at 10.30 p.m.

At the Special General Meeting adjourned from 19th May, and held Monday, 2nd June 1913, at 8 p.m., for the consideration of the draft revised Schedule of Professional Charges and documents connected therewith—Present: Mr. Reginald Blomfield, A.R.A., in the Chair; 28 Fellows (including 8 members of the Council), 30 Associates (including 1 member of the Council), and 5 Licentiate—the Minutes of the Meeting held 19th May were read and put for confirmation.

Mr. H. Hardwicke Langston [A.] disputing the accuracy of the Minutes on the ground that questions he had put to the Chair and the Chairman's replies did not appear therein, it was pointed out that the Minutes, in accordance with the usual practice, recorded results only, and not details of the Meeting, but that the matters Mr. Langston referred to would be found duly recorded in the verbatim report which had been taken of the proceedings.

The Minutes were then put to the Meeting and passed as correct, Mr. Langston dissenting.

The Meeting passed to the consideration of the draft letter which it was proposed should be sent to clients with the Scale of Professional Charges, and various suggestions for its amendment having been agreed to, a revised draft embodying these suggestions, moved by Mr. C. Stanley Peach, and seconded by Mr. George Hubbard, F.S.A. [F.], was put to the Meeting and carried unanimously.

The Meeting then proceeded to the consideration of Clause 1 of the Scale of Charges, and a motion by Mr. James S. Gibson [F.], seconded by Mr. Delissa Joseph [F.], that a uniform scale of 6 per cent. be charged on the total cost of the complete work was discussed, and on being put to the Meeting was negatived—19 voting for, and 30 against.

The sub-sections of clause 1 were then discussed and various proposals for their amendment were rejected by the Meeting.

On the motion of Mr. J. S. Gibson, seconded by Mr. Edmund Wimperis, it was resolved to adjourn the discussion, and the Meeting separated at 10.40 p.m.

At the Special General Meeting adjourned from 2nd June, and held Monday, 16th June 1913, at 8 p.m., for the consideration of the draft revised Schedule of Professional Charges—Present: Mr. George Hubbard, F.S.A., *Vice-President*, in the Chair; 23 Fellows (including 9 members of the Council), 28 Associates (including 1 member of the Council), and 12 Licentiate—the Minutes of the adjourned Special General Meeting held 2nd June were read and signed as correct.

A resolution by Mr. J. Harold Kennard [A.], seconded by Mr. H. Hardwicke Langston [A.], that the meeting was out of order on the ground that insufficient notice had been given, was put to the meeting and negatived by a large majority.

The Meeting proceeded to the consideration of clause 1, the first paragraph of which was put to the meeting and agreed to as printed.

The second paragraph was also agreed to as printed, two members dissenting.

With regard to the rest of the clause, an amendment by Mr. J. S. Gibson [F.], seconded by Mr. C. Stanley Peach [F.], that a graduated scale for works costing less than £2,500 be approved, and that it be referred to the Council to formulate this scale, which should not in any case exceed 8 per cent. nor fall below 5 per cent., was carried by 33 votes against 8.

The foregoing amendment being put as the substantive

motion, an amendment by Mr. Hubert C. Corlette [F.], seconded by Mr. F. T. W. Goldsmith [F.], that the sliding scale should embody the principle that the rate of charge shall not be more than 10 per cent. and not less than 5 per cent., was negatived.

An amendment by Mr. W. Henry White [F.] to omit items 3, 4, and 5 from the clause was negatived.

An amendment by Mr. Delissa Joseph [F.], seconded by Mr. Langston, was carried (29 voting for and 8 against), and became the substantive motion, that the scale should read "Cost of works not exceeding £500, 10 per cent.; not exceeding £1,000, 8 per cent.; not exceeding £1,500, 7 per cent.; not exceeding £2,000, 6 per cent."

An amendment by Mr. W. Rowland Howell [F.] proposing a flat rate of 6 per cent. for works costing £2,500 was negatived.

An amendment by Mr. Edward Greenop [F.], seconded by Mr. Herbert Shepherd [A.], that the scale should read in the form originally drafted by the Council, was negatived.

Finally, a proposal by Mr. Delissa Joseph, seconded by Mr. Maurice B. Adams [F.], "That the Council's Schedule in clause 1 be adopted in principle, subject to the totals being stated at a flat rate in each case at the nearest round figures, in the same manner as in Ryde's Scale," was put to the vote and carried, first as an amendment, and then as the substantive motion, against 3 dissentients.

The Meeting was then adjourned on the motion of Mr. F. W. Marks [F.], seconded by Mr. Gibson, and the proceedings terminated at 10.45 p.m.

ORDINARY GENERAL MEETING: ROYAL GOLD MEDAL.

At the Sixteenth General Meeting (Ordinary) of the Session 1912-13, held Monday, 23rd June 1913, at 8.30 p.m.—Present: Mr. Reginald Blomfield, A.R.A., in the Chair; 48 Fellows (including 22 members of the Council), 36 Associates (including 2 members of the Council), 10 Licentiate, 8 Hon. Associates, and a large company of visitors—the Minutes of the Meeting held 9th June having been published in the *JOURNAL* were taken as read and signed as correct.

Mr. E. Guy Dawber, *Vice-President*, acting for the Hon. Secretary, announced the decease of John Oldrid Scott, *Fellow*, and it was resolved that the regrets of the Institute for the loss it had sustained by his death be entered on the Minutes and that a message of sympathy and condolence be sent on behalf of the Institute to his widow and family.

The Secretary announced that the Council had nominated to the Honorary Fellowship of the Institute the Right Hon. Reginald Baliol Brett, Viscount Esher, G.C.V.O.

The following gentlemen attending for the first time since their election were formally admitted by the President, viz.: William Louis Lucas, B.A. Cantab., *Fellow*; James Campbell Reid, *Fellow*; Claude P. Jones, *Licentiate*.

The President then vacated the Chair, which was taken by Sir Ernest George, A.R.A., *Past President*.

The Right Hon. the Earl of Plymouth, P.C., *Hon. Fellow*, delivered an address on the Presentation of the Royal Gold Medal to Mr. Reginald Blomfield, and formally invested him with the Medal.

Mr. Blomfield responded, and delivered an address on notable architects of the Victorian era.

On the motion of the Right Hon. Joseph Pease, P.C., President of the Board of Education, seconded by Sir Thomas G. Jackson, R.A., a vote of thanks was passed by acclamation to Mr. Blomfield for his address, and was briefly responded to.

On the motion of Mr. Ernest Newton, A.R.A., *Vice-President*, seconded by Mr. George Hubbard, F.S.A., *Vice-President*, a vote of thanks was accorded by acclamation to Lord Plymouth for attending and making the Presentation.

His lordship having briefly responded, the proceedings came to an end, and the Meeting separated at 10 p.m.

